Saturday Review

April 24, 1965 25¢

RECORDINGS

Lynn Seymour and Christopher Gable as Romeo and Juliet
in the Royal Ballet's new production
at the Metropolitan Opera House (See Recordings)

SR230580 386-535
FREDERICK E. HAHN
150 UNION RD
ROSELLE PARK N J

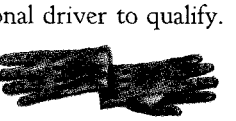
PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

A 360-hp Wildcat V-8 isn't all that's new with Riviera Gran Sport. But what a start.

You can easily spend a party or two talking enthusiastically about the engine in Buick's new Riviera Gran Sport. A 425 cubic incher with 465 lb-ft of torque makes for considerable performance-talk. (And, together with the Skylark GS, *Cars* Magazine's fifth annual "Performance Cars of the Year" award.) But after your friends have heard all there is to hear, you can start in on some of the Gran Sport's extra added attractions. A limited-slip differential. Power steering and brakes. If you specified them, the heavy-duty springs, shocks and stabilizer bar. Better than talking, though, is driving. You can start that at your Buick dealer's. After all, wouldn't you really rather have a Buick?

One of the new Gran Sports from Buick

You need not be a professional driver to qualify.



BUICK MOTOR DIVISION

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

How "rich" are investors?...how many own stocks listed on the N.Y. Stock Exchange?...what to discuss first with your broker...4 steps to wise investing.

This year, it is likely that more than one million Americans will become shareowners for the first time in their lives.

If you're one of them, you'll be joining a group estimated at more than 17 million.

* * *

Would it surprise you to know that there are more shareowners in this country than labor union members, or college students, or farmers?

* * *

How "rich" are investors? An Exchange study indicates the median income of shareowning families is $8,600, and about half are in the $5,000-to-$10,000 bracket. More women than men own stocks—and, grouped by occupation, housewives lead the list in number. An estimated 11 million men and women own stocks listed on the New York Stock Exchange.

* * *

If investing is on your mind, you may be wondering: "How do I begin?" We recommend the following four steps to wise investing.

* * *

First, make a get-acquainted call on a registered representative of a member firm of the Exchange. There are some 3,400 offices and you'll usually find "Members New York Stock Exchange" on their doors and windows. Both the firm and its registered representatives have had to meet Exchange qualifications and are subject to Exchange rules. (One regulation is that registered representatives must be full-time brokers.)

* * *

Start by discussing your investment goal. Do you want dividends to bolster your regular income? Or long-term growth in the value of your stock? Or bonds, perhaps, for the greater safety of principal and stability of income they often provide?

* * *

Second, how much should you invest? Nothing, until you have provided for the usual expenses most people have. Generally, it's a sensible rule to invest only funds that you don't expect to need in the foreseeable future.

* * *

Third, what to buy? And how to buy? Certainly not on unsupported rumors or fragments of news. Ask your registered representative for the most factual account he can give you of a company that seems to hold promise for you—the trend of earnings, the dividend record, its financial condition, announced plans for growth, possibly news about management. Ask for his judgment to season your own.

Finally, remember that stock prices go up and down for many reasons, and neither facts nor the coolest judgment can eliminate the risk.

* * *

The purpose of investing, of course, is to improve your financial position. That is why it is so important to know that there are right and wrong ways to go about it.

Own your share of American business

Members New York Stock Exchange

SEND FOR FREE BOOKLET. Mail to a member firm of the New York Stock Exchange, or to the New York Stock Exchange, Dept. 5-LL, P.O. Box 1070, N.Y., N.Y. 10001. Please send me, free, "INVESTMENT FACTS," listing some 500 stocks that have paid cash dividends every three months for 20 to 100 years.

NAME_____

ADDRESS_____

CITY_____

STATE_____ ZIP CODE_____

When in New York for the World's Fair, visit the Exchange, Broad and Wall Streets, Manhattan. See the nation's market place in action, the colorful Exhibit Hall and Little Theater. 10—3:30 Monday through Friday. Admission free.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

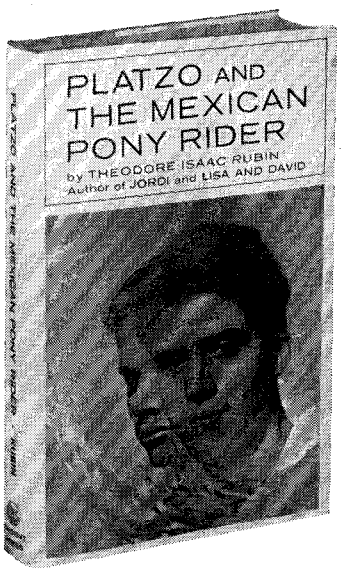
"... a unique and vital reading experience."
—LOS ANGELES TIMES

The exciting new novel by the author of LISA and DAVID

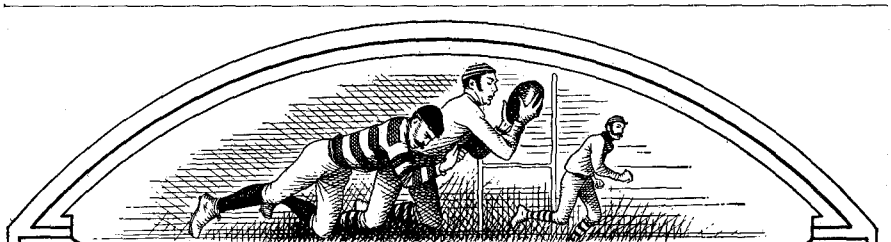
For the countless thousands of readers and movie-goers who remember the poignancy of Dr. Rubin's first novel, here is another memorable experience. As in *Lisa and David* (and the prize-winning movie, *David and Lisa*), the author again explores the breakdown of communications between man and himself. This time, the imagination of the poet and the wisdom of the psychiatrist combine to portray two extremely different boys: Platzo the dreamer, wondering about sex, life and death; and the Pony Rider, tough, smart and vicious.

Platzo and the Mexican Pony Rider is a journey into the center—the inner core of emotional experience. You won't forget it!

At all bookstores. $4.95



TRIDENT PRESS
630 Fifth Avenue,
New York, N.Y. 10020



Which was 18th century England's favourite pastime: Rugby or Gordon's?

Sporting Englishmen first played Rugby around 1870. Which means Gordon's had the field to itself for over a century. Since 1769, to be precise. The year Mr. Gordon made his silky-smooth, icy-dry discovery. The gin that's still England's biggest seller. Not to mention America. And all the rest of the fun-loving world. Next time you're in a sporting mood, try Gordon's. Every bit as exhilarating as Rugby. But not so exhausting.

PRODUCT OF U.S.A. 100% NEUTRAL SPIRITS DISTILLED FROM GRAIN 90 PROOF GORDON'S DRY GIN CO., LTD., LINDEN, NEW JERSEY

Saturday Review

Cover Photograph courtesy Hurok Attractions

April 24, 1965

SR: Ideas

21 A Plan for Peace in Vietnam, by Don R. Larson and Arthur Larson
25 Clarence E. Pickett: Statesman for Humanity, by Harold E. Snyder
26 Life Begins at Twenty-Five: An Editorial
46 Workshops for Writers, by Gorham Munson

SR: Recordings

55 The Uphill Fight of Pay-TV, by Robert Lewis Shayon
58 The Three "Romeos," by Clive Barnes

SR: Books

31 Literary Horizons, by Granville Hicks
31 Index of books reviewed

SR: Departments

6 Phoenix Nest, by Martin Levin
10 Trade Winds, by Jerome Beatty, Jr.
12 State of Affairs, by Henry Brandon
14 Top of My Head, by Goodman Ace
16 Manner of Speaking, by John Ciardi
24 Literary I.Q.
29 Letters to the Editor
30 Music to My Ears: Irving Kolodin gets two for the price of one
32 Literary Crypt
38 Broadway Postscript: Henry Hewes on a new theater in Philadelphia
39 SR Goes to the Movies: Arthur Knight reviews *In Harm's Way*
40 Fine Arts: A Nation's Past in Paint, by Katharine Kuh
78 Kingsley Double-Crostic No. 1620

Saturday Review published weekly by Saturday Review, Inc., 380 Madison Ave., New York, N. Y. 10017. Chairman of the Board, J. R. Cominsky; President, Norman Cousins; Vice President and Treasurer, Nathan Cohn; Vice President and Secretary, W. D. Patterson; Advertising Director, Robert A. Burghardt; Manager of Advertising Sales, Harry T. Morris; Circulation Director, R. F. Goodman; Circulation Consultant, Bert Garmise; Assistant to the Publisher, Marion Urmy; Advertising Promotion Manager, William Donald Garson. Subscription $8 a year. Member Audit Bureau of Circulations. Vol. XLVIII, No. 17, April 24, 1965. Second-class postage paid at New York, N. Y. and at additional mailing offices. Indexed in the "Readers' Guide to Periodical Literature." © 1965 by Saturday Review, Inc. All rights reserved under the Berne and Pan-American Copyright Conventions. Reproduction in whole or in part of any article, without permission is prohibited. Printed in the United States of America. Unsolicited manuscripts cannot be returned unless accompanied by a properly addressed envelope bearing sufficient postage. **Send all remittances and correspondence about subscriptions, undelivered copies, and changes of addresses to Subscription Department, SATURDAY REVIEW, 380 Madison Ave., New York, N. Y. 10017.**

BRANCH ADVERTISING OFFICES: Midwest Office: Raymond W. Welch, Jr., Mgr., 919 North Michigan Avenue, Chicago 11, Illinois; West Coast Offices: Fletcher S. Udall & Company, 1221 Hearst Building, San Francisco 3, California, and 422 South Western Avenue, Los Angeles 5, California; Bruce E. Miller, New Center Building, Detroit, Michigan 48202; Southeast Office: Ray Rickles & Co., Box 2008, Miami Beach 40, Florida.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

"...a magnificent package; a complete delight." RALPH J. GLEASON

YOURS TO ENJOY FOR 10 DAYS...FREE

...AND YOURS TO KEEP, IF YOU WISH, FOR ONLY $11.98

The Spirits of Rhythm Photo: Otto Hess

Art Tatum
Photo: Chas. Peterson

Teddy Wilson
Photo: Sidney Mills

Hot Lips Page Band Photo: Duncan Butler

This Exciting 4-RECORD SET containing 64 PERFORMANCES that made jazz history on "SWING STREET"

Joe Marsala, Wingy Manone, others
Photo: T. Rosenkrantz

Fats Waller
Photo: Chas. Peterson

Dizzy Gillespie

Bud Freeman's Chicagoans
Photo: Chas. Peterson

New York's 52nd Street remains, but the days when the great jazzmen performed there are now history. For two sizzling decades it was the promised land for the top jazzmen of the day. It was the sweet smell of success, the end of the rainbow, and the legendary names of the '30s and '40s flocked there from New Orleans, Chicago and points West.

It was the place where hot jazz reached its peak and where cool jazz was born. You could wander into one of its 19th Century brownstones and hear everything from Bechet burning up a Dixieland set to Diz inventing Bop. The music started when dusk settled over "The Street" and often went on until the sun came up over Manhattan.

It was the longest, liveliest jam session in history. Now its greatest moments have been preserved in one of the most remarkable jazz albums ever produced. From Fats Waller playing and singing "I'm Crazy 'bout My Baby" (recorded March 13, 1931) to Hot Lips Page rendering "Walkin' in a Daze" (recorded October 28, 1947) here are 64 priceless performances by the giants of a golden age.

To bring these immortals together in one four-record set, Epic Records, one of the leading companies in the jazz field, searched its own archives as well as those of Vocalion, Okeh and other great jazz labels of the period. Rare radio transcriptions were sought out. Legendary private recordings were tracked down. Many of the performances in the present collection have never been issued before.

The album includes an oversize 16-page booklet with complete data on the artists in each performance, plus recording dates and original labels. The booklet also contains photos of many of the musicians, and an interpretive essay on 52nd Street by the noted jazz critic, Charles Edward Smith. The regular price of this album is $15.98 . . . but on this special offer, you may have it for only $11.98, plus a small mailing and handling charge. In addition, you will also receive the exclusive "Sound of Jazz Genius" record described elsewhere on this page as a Bonus Gift!

But you need send no money now . . . just the coupon. Enjoy this treasury of jazz in your own home for 10 days without cost or obligation. If, after hearing and examining it, you don't agree that it will be a priceless addition to your collection, you may return it without paying or owing anything. Otherwise, you will be billed for just $11.98, plus a small postage and handling charge — payable in three low monthly installments. Mail the coupon today!

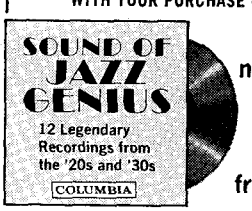
64 GREAT PERFORMANCES FROM ONE OF JAZZ'S GOLDEN ERAS...THE "52nd STREET" YEARS—1931 to 1947

- **EDDIE CONDON** — Home Cooking; Madame Dynamite; The Eel
- **WINGY MANONE** — Isle of Capri; Nickel in the Slot
- **ART TATUM** — Sophisticated Lady
- **MAXINE SULLIVAN** — Loch Lomond
- **MILDRED BAILEY** — More Than You Know; I'd Love to Take Orders From You
- **SLIM GAILLARD** — Chicken Rhythm; Flat Foot Floogie
- **TEDDY WILSON** — Between the Devil and the Deep Blue Sea; Rosetta
- **DIZZY GILLESPIE** — Good Bait; I Can't Get Started
- **BILLIE HOLIDAY** — I Hear Music; Practice Makes Perfect
- **COUNT BASIE** — Love Jumped Out; Five O'Clock Whistle
- **WOODY HERMAN** — Woodchopper's Ball
- **NOBLE SISSLE'S SWINGSTERS** — Okey Doke; Characteristic Blues
- **COLEMAN HAWKINS** — Rocky Comfort; Serenade to a Sleeping Beauty
- **ROY ELDRIDGE** — That Thing
- **WILL BRADLEY** — Beat Me Daddy
- **BOBBY HACKETT** — Bugle Call Rag
- **BUD FREEMAN** — Jack Hits The Road; That Da-Da Strain
- **RED NORVO** — The Night Is Blue
- **CHARLIE BARNET** — Overheard in a Cocktail Lounge
- **MIDGE WILLIAMS** — Born to Swing
- **JOE MARSALA** — Hot String Beans
- **CLARENCE PROFIT TRIO** — I Got Rhythm; Don't Leave Me
- **THE THREE PEPPERS** — Serenade in the Night; Swing Out, Uncle Wilson
- **RED McKENZIE** — You've Been Taking Lessons in Love
- **THE NEPHEWS** — I'll Be Ready When The Great Day Comes; My Old Man

plus many more

Plus this BONUS GIFT...

WITH YOUR PURCHASE OF "SWING STREET"



An exclusive never-before-released record containing 12 LEGENDARY RECORDINGS from the '20s and '30s

A true collector's item . . . created especially for this offer! Contains six never-before-released performances; **Red McKenzie** — Arkansas Blues; **Mills Merry Makers** — Farewell Blues; **Charles LaVere** — Boogaboo Blues; **Fletcher Henderson** — Stealin' Apples; **Billie Holiday** — Mean to Me; **Lester Young** — Lester Leaps In. Plus six almost-impossible-to-find items: **Sippie Wallace** — The Flood Blues; **Chicago Loopers** — Three Blind Mice; **Hazel Smith** — West End Blues; **Ted Lewis** — I'm Crazy 'bout My Baby, and Egyptian Ella; **Washboard Rhythm Boys**—Dog and Cat. This record is yours—as a gift—with your purchase of the "Swing Street" album.

JAZZ PACKAGE, Dept. 2203 *A service of*
Terre Haute, Indiana 47808 *Columbia Record Club*

Please send me—for 10 days' free trial—the 4-Record "Swing Street" Jazz Album . . . as well as the "Sound of Jazz Genius" record as a Bonus Gift. If not completely satisfied, I may return the album and record within 10 days and owe absolutely nothing.

On the other hand, if I decide to keep the entire set, I will be billed only $11.98, plus a small mailing and handling charge (plus any applicable Sales Tax) . . . which I may pay in three low monthly installments.

Name.....
(Please Print)

Address.....

City.....State.....Zip Code.....

Telephone Number.....

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

DUFF GORDON SPANISH SHERRY

EST. 1768

If it isn't Spanish, it isn't true Sherry... if it isn't Duff Gordon, it isn't the best!

Imported, of course!

SOLE DISTRIBUTOR U. S. A.:
MUNSON G. SHAW CO., NEW YORK

Nallakazam!

Edited by Martin Levin

Item in an Auction Catalogue at Sotheby's

(No. 65. Napoleana, a silk handkerchief embroidered with the initial N. surmounted by an imperial crown. This handkerchief was said to have been brought from St. Helena by Miss Norton, laundress at Longwood, 1821.)

This silken handkerchief
comes fluttering down
embroidred with an "N"
beneath a Crown
until, at last in
momentary rest
at Sotheby's it faces
to the test.
Who'll bid the highest
for the wispy thing,
who'll pick the pocket
of an exiled king?
And once again
we face the age-old quandary
of things we mourn
as "missing"
in the laundry—

—Francis W. Hatch.

A Neye for a Neye

I HAVE been wondering, in a desultory way, how long it will be before the word "asterisk" gives way to "asterick," which is the way so many people now pronounce it. The ones I know who say "asterick" are not uneducated and some of them are very highly educated. They know the word is "asterisk," not "asterick"; they spell it "asterisk," they write it "asterisk," but they say "asterick." They confess they know better but they offer no defense. They realize there is nothing they can say to explain why "asterick" should be used for "asterisk." They are incorrigible.

If the error lay at the beginning of the word—if they said, for example, a nasterisk for an asterisk I could understand. The indefinite articles, a and an, always have been troublesome. Some people say a negg or an ipple, and among children it is fairly common to hear a nelephant or a neagle, a neyelash or an ostril. Thus, a nasterisk for an asterisk would seem to be acceptable, or at any rate preferable to an asterick.

There is a precedent for an ostril and a neagle. Two words come to mind: apron and newt. Nobody would think of raising a neyebrow today when a woman speaks of an apron, or a Boy Scout, returning from a field trip, speaks of a newt, yet apron originally was napron and one said a napron just as one said an ewt because the word was ewt and not newt.

If the day is coming when people generally will say asterick they might as well go all the way and say a nasterick. To say an asterisk does require an imble turn. —John Ferris.

Magic

WHEN I saw the young woman pause in the toy department and show interest in a book, *1,000 Tricks for Young Magicians*, I went right over to her and said, "Don't." She didn't slap me, but she didn't obey, either. She bought, and the poor dear is going to be awfully sorry. The reason I'm so sure is that as a child I was a dedicated magician, and my family still has not fully recovered. (It is not happenstance that today they all wear eyeglasses but me; they just had to "watch closely now" a little too often.) I've always thought some of their complaints exaggerated, even their knee injuries. You have to be accident-prone to trip every time you walk into an invisible wire. Looking back, I admit throwing the house into a bit of a turmoil. Occasionally, while rigging some elaborate illusion, I had to put an entire room off limits for a day or two.

It all started with a box of magic tricks I got for Christmas. What a lot of deceitful objects! A coin with a tiny hook on it, so it would stick to anything, including flesh. Another coin with a fine white hair glued to it, so that only I could always tell which little shell it was under. And there was a black, egg-shaped cup, with elastic attached. If you could palm the cup you could make handkerchiefs disappear. And there were mirrors, and fake water tumblers, and wands with secret compartments.

It sounds like a harmless hobby, but what you may not realize is that to learn his art the magician must have a live audience to practice on. Someone must "choose a card—any card at all," or hold ropes, or velvet squares with peculiar hems. This is where that woman's trouble will begin. And then, sooner or later, Sonny will advance from handkerchiefs to Multiplying Billiard Balls. This, one of the oldest tricks,

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Some people find our meals discouraging.

We like the man who cleans his plate.

So if you're counting calories, we're afraid you can't count on us.

For one thing, our shrimp cost a little more than the shrimp in most restaurants. No kidding. We have expensive shrimp.

(And our horseradish is stronger than the kind that comes out of a jar.)

Our hot rolls happen to be a new kind that aren't even on the national market yet.

And if the coffee we serve seems richer than usual, it isn't an accident. You can't buy American Airlines' coffee in stores.

We even use outside tasters. In fact, we've had the owners of four of New York's most famous restaurants in for dinner to see how they liked it.

They didn't leave a thing.

American Airlines

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

You'll go all to pieces over Antigua...come and let us show you why.

Only Admiral Nelson kept Antigua from going to pieces over pirates and Napoleon in 1787. But now there's nothing to stop you from breaking into raptures over this tropical bit of Britain. Glittering beaches. Golf. A crystal sea where skin-divers think they dived and went to heaven. The charm of historic relics. The most modern luxury hotels. Plus the swift joy of jet travel on BWIA's Sunjets—first of the fabulous new Boeing 727's to the Caribbean. And it's all so easy. One call to your travel agent. He'll do the rest. For falling-in-love-with-places vacations on Antigua or any of the lovely BWIA islands, fly the airline that knows...and serves...the Caribbean best. Ask your travel agent, any BOAC office or, in Florida, BWIA-Miami. Today.

We've loved the Caribbean for 25 years ...come and let us show you why.

BWIA
THE AIRLINE OF THE CARIBBEAN

GRAND CAYMAN/JAMAICA/PUERTO RICO/ST. THOMAS/ST. KITTS/ANTIGUA/GUADELOUPE/DOMINICA
MARTINIQUE/ST. LUCIA/ST. VINCENT/BARBADOS/GRENADA/TRINIDAD/TOBAGO/BRITISH GUIANA

"A brilliant,[1] pioneering,[2] persuasive[3] and stimulating[4] book"—a new vision of the end of the arms race and the beginning of a demilitarized world.

[1] *Washington Star* [3] *Cleveland Plain Dealer*
[2] *New York Times* [4] *Houston Chronicle*

AN END TO ARMS

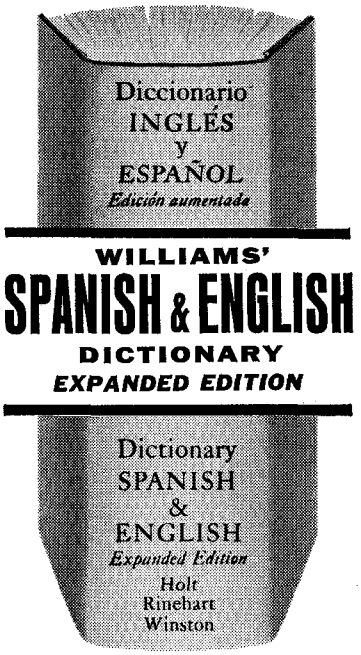
By WALTER MILLIS

A Center for the Study of Democratic Institutions Book.

$5.95, now at your bookstore

Atheneum

The preferred / El preferido



WILLIAMS'
SPANISH & ENGLISH
DICTIONARY
EXPANDED EDITION

Comprehensive, incisive, and exact. The ONLY Spanish and English dictionary that is MODERN in content and design. 1,323 pp. Thumb index. $13.95

At bookstores, or direct from
Holt, Rinehart and Winston, Inc.
383 Madison Avenue
New York, N. Y. 10017

is truly mystifying, but it takes months to practice with the apparatus: three or four wooden balls and a half-sphere of metal that looks exactly like one of the balls when held between the fingers. You palm a real ball, slip it into the shell, roll it out between the fingers, and repeat until all the balls have appeared from "nowhere."

It isn't easy. Your fingers cramp, or the shell flips so that its hollow side shows. Your rehearsal victim loses interest, so you ask him to pretend he didn't see the shell. "Watch now," you say. "I don't *want* to," he says. "I want to read." You plead with him. You roll the ball too far out and drop the whole handful. "For God's sake put that stuff away and stop bothering me," he says. Next evening you try again, on another member of the family. But soon you've worn everyone's patience thin. They begin to hope that in the very next trick the magician will disappear, forever.

There is hope for Sonny, though. He may come across a copy of the same catalogue of magic I did. From it, I ordered, for 50 cents, the "Ribbon Factory from the Mouth" trick. The enticing copy promised that full instructions would be included, "thus enabling the performer to confound his audience by producing yards and yards of multi-colored ribbon from a seemingly endless supply in his mouth." It sounded grand, and I was almost trembling when the package arrived. Inside, I found an envelope containing three small rolls of carnival serpentine. No instructions. Nothing but these three rolls of serpentine.

A really astounding trick all right, don't you think? And it became the last trick I ever had anything to do with.

Sonny should be so lucky.

—HAYES B. JACOBS.

In a Word It's Topsy-Turvy

When a man's in love
And his whole world reels,
They say the chap
Is "head over heels..."

But "head over heels"
Is the normal stance
Of upright Homo
Sapiens!

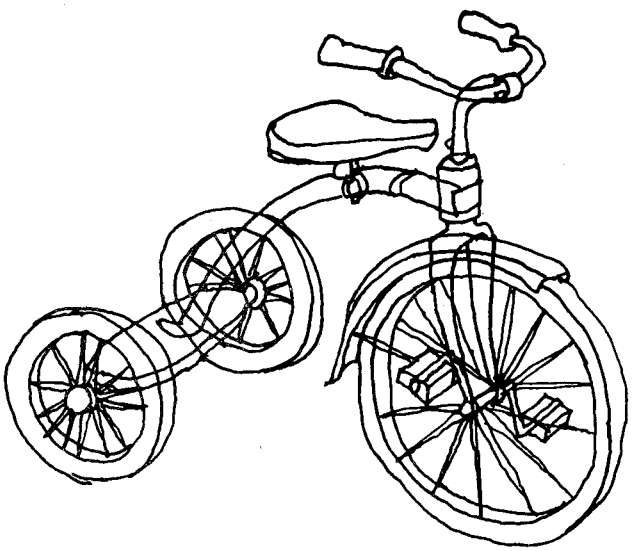
Love being love,
Should it not be said
When a man's that way
He's "heels over head"?

—A. S. FLAMENHAFT.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

THE SEVEN AGES OF MAN / *The Child*

When a toy has more value than a fortune



Values change at every stage of a man's life.

A battered toy in childhood . . . in youth, adventure . . . accomplishment in maturity . . . in older age, understanding.

"All the world's a stage" Shakespeare reminds us, and the years bring their changing scenes to every family.

We serve as financial guardian of many children, a responsibility given to us by parents and grandparents. Our personal trust organization also serves as executor and trustee to meet the changing needs of families.

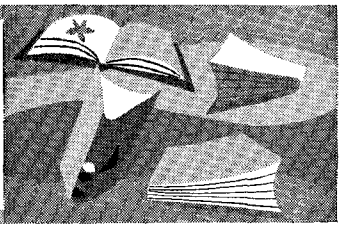
Whatever your family situation, you and your attorney are invited to review your estate affairs with one of our trust officers at any time.

MANUFACTURERS HANOVER TRUST

Personal Trust Division—350 Park Avenue, New York

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Trade Winds



Anyone remotely interested in American literature will, I think, read *Dreiser* (Scribners) with fascination. (See page 31 of this issue of *SR* for Granville Hicks's review.)

Did you know that Theodore Dreiser might have written *Arrowsmith*? In 1919 Paul de Kruif, a bacteriologist at the Rockefeller Institute, had an idea for a novel based in part on the life of a colleague, Dr. Jacques Loeb. He wanted Dreiser to collaborate, but Dreiser said he was too busy. De Kruif then asked Sinclair Lewis.

But if you are more interested in current events I suggest you read a book with the misleading title of *Self-Creations: 13 Impersonalities* (Holt). It is a collection of revealing magazine pieces by Thomas B. Morgan about such diverse characters as Teddy Kennedy, David Susskind, Bennett Cerf, John Wayne, Huntington Hartford, and Alf Landon, to name a few. (There should be an Alf Landon revival. The symbol of the worst in political defeat, he turns out to sound like the most sensible politician who ever came down the pike.)

Morgan's introduction is a good description of what it's like to make a living writing articles about personalities. One lesson Morgan learned was to always make a carbon. He learned it after he was called in by Clay Felker, then an editor of *Esquire*, to rewrite the lead of a story. Morgan sat down in the office and did the job. It wasn't easy, but by 6 P.M. he had it finished. He threw away the original and presented the new approach.

Felker read it and said, "I've ruined it! Give me back the original!" Morgan

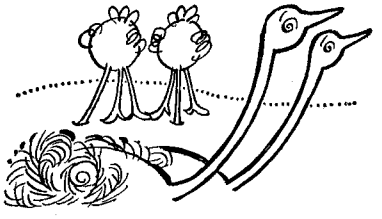
said okay and went to the wastebasket to retrieve the first copy. But the wastebasket had been emptied by the cleaning woman. Felker and Morgan traced that wastebasket to three huge burlap bags containing the contents of every wastebasket on the fourth floor of the building. They dumped them out and spent an hour uncrumpling hundreds of pieces of paper. They found the missing page.

One day on his recent trip to London, Peter Schwed, executive vice president of Simon and Schuster, stood at the hall porter's desk at Brown's Hotel and looked at his mail. The porter looked over Schwed's shoulder and said, "And what can I do for you, milady?" A very grande dame type replied, "Can you tell me how to get to Birnam? Does one need to engage a private car?"

To which the literate Mr. Schwed, unable to restrain himself, answered, "No, if you can get to Dunsinane, Birnam will come to you."

The quip drew a merry peal of laughter from Lady Forbes-Boynton and an invitation to tea. (Oh, these brash Ameddicans.)

Two boy ostriches were wandering on the Australian desert. In the distance they spied two female ostriches and chased them. The females ran. As their pursuers closed in, the alarmed girl ostriches stopped and quickly buried their



heads in the sand. The males galloped up to the spot and halted in bewilderment. One said: "I wonder where they went to?"

Sharps and Flats: A very useful book is Paul Steiner's *Useless Facts of History* (Abelard-Schuman). A useless fact that is very useful, for instance, is that when Ernest Hemingway was a child he and his sister, who was a year and a half older, were dressed as twins. Or that President Taft once got stuck in the White House bathtub.

► Harry Pesin, an advertising executive in New York, has nothing but rocking chairs for visitors to his office. He claims that when a person is rocking he cannot say no because it is aerodynamically difficult to shake his head. When one rocks, an affirmative nod comes easily (Pesin's Law). It may sound like baloney, but since Pesin got the rockers, agency business has increased forty-four per cent, according to an independent survey.

► Jeanne Alexander of Dell Publishing passes along a definition of Publication Date: The date from which postponement begins.

► James B. Simpson, who collects sayings for books such as his just-published *Contemporary Quotations* (Crowell), found this one by Robert Moses, president of the New York World's Fair, uttered back in May 1964. "Well,"

Moses remarked, "I guess they'll have to say that the old S.O.B. has done it again." There is still controversy over the meaning of "it," but not over the rest of the declaration.

► From *Your Fortune in Mail-Order Selling* (Bantam), by Hubert K. Simon: "$4.95 is a better price than $5. It is even better than $4.50."

► Someone with a wry approach at Dell Publishing got Edward Albee to write the introduction to *Three Plays by Noël Coward*. Reading it, I get the impression that Albee wishes someone would explain to him the real meaning of *Private Lives*.

► Virginia O. Grazier found this note in a book catalogue: "No price is yet available, but we expect it will be more than reasonable, as usual."

► In Albuquerque, New Mexico, Shangri-La Drive is a dead-end street.

► *Books*, the newspaper for people who read books, asks, "What author recently reviewed his own book (unfavorably) under a pseudonym for a mass magazine?" OK, *Books*, let's have the answer.

—JEROME BEATTY, JR.

SOLUTION OF LAST WEEK'S KINGSLEY DOUBLE-CROSTIC (No. 1619)

RUSSELL BAKER:

IT'S MIDDLETOWN (-ON-THE-POTOMAC)

(Suggested by Mrs. M. H. Sokolov)

The government of Washington must be lived with for ten years to be believed. It is the kind of government ideally fitted to the bureaucratic temperament, for basically no one is in charge and no one, therefore, can be held responsible for the mess.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Hammond M-102 Spinet Organ in Walnut, Contemporary Styling, $1,525.
Other Hammond models in a wide variety of styles and finishes.

The Hammond Organ

Hammond 22F1 Piano in Walnut, Danish Modern Styling, $860. Bench extra.
All prices F.O.B. factory, subject to change without notice.

The Hammond Piano

Two brilliant new ways to enrich your home with music

Extravagant? Not if you love good music.

What does the Hammond Piano have in common with the Hammond Organ? Both give you the magnificent cabinetry and styling that have made Hammond famous for over a generation.

Both reflect Hammond's reputation for distinctive, clear tone, for musical versatility and bright, full-bodied resonance.

Both, in their unique way, have a voice that is distinctively Hammond. And both share a name that people know to be a synonym for quality.

You don't have to get both instruments at once, of course. But you can hear both, back-to-back. So you can decide which is right for your home.

Visit your nearest Hammond dealer, today.

HAMMOND ORGAN / HAMMOND PIANO

Music's most glorious voices

SR4-25R2

HAMMOND ORGAN COMPANY
4200 WEST DIVERSEY AVE.
CHICAGO, ILLINOIS 60639

Please send me complete information on Hammond Organs and Hammond Pianos. There is no cost or obligation.

Name_____

Address_____

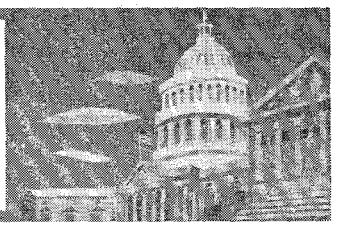
City_____

State_____
Zip Code or County

©1965, Hammond Organ Company

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

State of Affairs



Where Good Men Don't Count

BIRMINGHAM, ALABAMA.

FEW PLACES in the world, I find, are more daunting to a reporter who also wants to reach conclusions than the Deep South—and Alabama in particular.

I arrived here a few days after the march from Selma to Montgomery, and tension was still high. Extremists who in the past had limited themselves to intimidating Negroes went further this time: bombs were planted in the homes of the Mayor and of City Council members, and various whites who were known to be on the moderate side got threatening telephone calls. The *Birmingham News* warned: "Terror is stalking the streets." The city, as I sensed in talking, among others, to moderate whites and Negro leaders, was loaded with apprehension.

It is an atmosphere that is soul-searing—where good men would like to follow their best instincts, where realists would like to do what seems to them the obvious, the necessary, the inevitable and yet cannot. They are confronted with a majority who cannot accept even concrete facts because their minds are devoid of logic, who refuse to see the writing on the wall. They are blind romantics who believe in Governor Wallace as their savior, when what he is achieving is acceleration of the very thing they are trying to stave off—the accretion of the rights of the Negro.

It is, of course, not easy to sweep away a long and deeply rooted history. I have talked to cultivated men, educated in the best schools in the East, who nevertheless cannot adjust their minds to the inevitable changes. One of them even went as far as to say that on his visits to England he had purposely never gone to Bristol. On the basis of taste for scenery this would be quite understandable, but his reason was that this harbor city was the main entrepôt in the days of the slave trade. My acquaintance is a man of great influence in the so-called power structure. To so many of these local leaders segregation is a religion not to be tampered with. The objective of these business leaders is not to facilitate progress, but to make as limited a number of concessions as possible to avoid trouble. Many of them are quite enlightened and forward-looking, but they are afraid to take initiatives because of reprisals. These can range from losing clients to threats or even bombs. Even a charitable contribution to the family of a slain civil rights leader can become a danger to one's personal security or one's business interests.

Although I found everyone cordial and willing to talk, most people emphasized that they would not like their names mentioned, or to be described in any way that would make identification easy.

And yet this is a very different Birmingham from the one Bull Connor and his howling police dogs made notorious throughout the world. Mayor Boutwell is a vast improvement on his predecessor, even though, caught between the Scylla of white resistance and the Charybdis of Negro pressures, he has not done much to establish himself as a real leader. He and the City Council, which now has a hesitant five-to-four majority in favor of moderation, have done something to improve communication between whites and Negroes, if not to better the conditions of the Negro's existence.

Yet there is progress. Hotels, restaurants, sport arenas, and theaters are desegregated. What at first seemed a frightening thought to many has turned out to be quite tolerable because, in fact, Negroes make little use of these newly won privileges and when they do they are quiet and unobtrusive. They find that hotels and restaurants cost more than they can afford, that the films in their old Negro movie theaters are equally good (or bad), and indeed cheaper, and that the atmosphere is more congenial. As one of the Civil Rights leaders put it to me, their own cultural isolation has gone on for so long that they feel uncomfortable outside their own environment.

There are still no Negroes in the police force or among the firemen, but I found it difficult to discover whether this was not the fault of both sides. There is certainly no rush to meet this demand by the city or by the chief of police nor, really, among the Negroes themselves. It is probably true that the examinations they are subjected to are more stringent than those for white applicants. But, as one Negro student explained to me, he would never want to enlist in the police force—first, because with the same qualifications he could get a much better job with more money; and second, because life for a handful of Negroes among white policemen who really hate them would be, to say the least, very uncomfortable.

Quietly, without being prodded by demonstrations or petitions, the public transit system has employed half a dozen Negro bus drivers. Nobody has objected and there have been no incidents. To an outsider the hiring of a handful of bus drivers may seem trivial, but to anyone familiar with Birmingham this is another sign of progress.

Perhaps the most important achievement so far is the various biracial committees and gatherings where white and Negro sit together, talk together, and get used to associating with one another. Most of these meetings are accomplished without publicity—with the local advantage that few people are aware of them but with the disadvantage that Birmingham cannot claim credit for them outside the city. In spite of this, the mayor's own biracial committee, which was formed in the great crisis days two years ago, has been rather inactive. It seems that during a crisis it can help to calm the situation, but in quiet times can do little to advance it.

FOR these reasons progress, in the end, will not come from within, which is why time and again the federal government is forced to intervene. And, however much its actions are resented here, it serves at least as a cover and excuse for those who believe that there must be some gradual progress to relieve the growing pressures from Negroes. Most businesses, for example, have done very little so far to employ Negroes. They confess quite frankly that they don't want to expose themselves to reprisals such as cancelations of contracts or the loss of clients, but that they are waiting until July when the equal opportunities employment clause of the Civil Rights Act becomes operative. To those who challenge them they will then be able to say that they are after all only obeying the law.

There is in fact not likely to be a great rush of job demands, because there is a shortage of qualified Negroes for higher-ranking positions—although some secretaries and junior clerks will probably be added to the staffs of most of the bigger corporations as a token compliance with the law.

Better schooling remains one of the keys to the future. I have talked to a good many white and Negro university students who are determined to leave Alabama.

In the long run the situation that prevails in the state and that stifles whatever is best in such a city as Birmingham cannot be good for the future of either.

—HENRY BRANDON.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

call me Indestructible

Everybody does. Peugeot automobiles have earned this nickname the hard way—by continuing to run when ordinary cars are on the scrap heap. As a matter of fact, the oldest car still running in America is an 1891 Peugeot that stubbornly refuses to give up the ghost.

We won't guarantee that if you buy a Peugeot this year it will run until 2040 A.D. But we will guarantee that it will be built as carefully as men can build it. We still insist on test driving every Peugeot. We still insist on checking every nut and bolt that goes into it.

This is time consuming and expensive but if we didn't take these extra pains our name wouldn't be Peugeot.

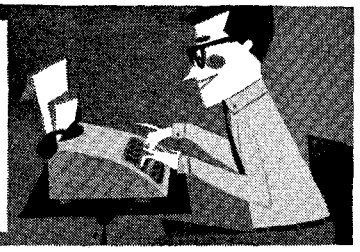
Test drive one of the Indestructibles. You'll discover why it's considered one of the seven best made cars in the world.

PEUGEOT
75 Years of Quality

For brochure or overseas delivery, write Peugeot, Inc., Dept. SR-8 97-45 Queens Boulevard, Rego Park, N. Y., or see your local dealer.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Top of My Head



The Jonathan Winters of Our Discontent

THIS IS a true story and the names of the vice president and the network have been omitted only to protect the guilty. I'm being that charitable only because the innocent and temporarily injured party turned out to be the heroine. Her name is Carol. The really talented Carol of show business—Channing, that is.

Last summer I was briefly involved in a project that would sign Miss Channing to a network for a series of special hour programs and possibly to a spinoff series of half-hour comedy shows. I met with Miss Channing's husband, the personable and astute Charles Lowe, and we discussed a TV concept that might suit one of Miss Channing's various talents. It was arranged that we would meet with the vice president of the network.

On our way to this meeting I mentioned to Mr. Lowe that this vice president might suggest that while Miss Channing is a big Broadway star, she is not as well known across the country as a TV personality should be to garner great ratings, and I cautioned him not to be too upset because this sort of one-upmanship is par for the bargaining course. Mr. Lowe promised not to be surprised or chagrined or offer to punch anybody's nose.

I've been to hundreds of these meetings and I'm thoroughly insulated against vice-presidential talk, but this man's opening line found me too surprised and too chagrined to speak, much less punch anybody's nose. Our vice president spread himself out, folded his hands behind his head, gazed at Mr. Lowe, and said: "What does Carol Channing want to be when she grows up?" Unquote and verbatim.

When I finally asked him what he meant by that he segued to the more conventional argument that Miss Channing isn't as familiar across the country as the star of a special should be. And as a shining example he cited the fact that he had signed Jonathan Winters to a series of six specials because of his regular exposure on TV on the Jack Paar shows.

At that time Mr. Winters had already appeared in one of those so I asked the vice president how it had turned out. He agreed with the reviews the first special had received. He said it was lousy.

"So," I deduced, "you'd rather have a lousy show with a familiar figure than a good show with an unfamiliar figure." He said he'd rather have a familiar figure in a good show.

Before we got back to Miss Channing we discussed Mr. Winters in some depth. I volunteered the opinion that Mr. Winters is a TV guest and is not of star quality. Mr. Winters's sense of humor is very special and when expanded to an hour tends to run to the violent and macabre. And, more important, it is at its most effective when taken in four- or five-minute doses.

Since Mr. Winters himself is credited as one of the writers of his specials, it is obvious he doesn't realize his own peculiar talent, which is his ability to pick out recognizable little traits in his character vignettes. It is also patent he should bow to a lot of editing by his assistant writers. Everybody at the meeting seemed in agreement, but now that Mr. Winters has appeared in five specials it is obvious nobody has been able to persuade him to edit and harness his talent.

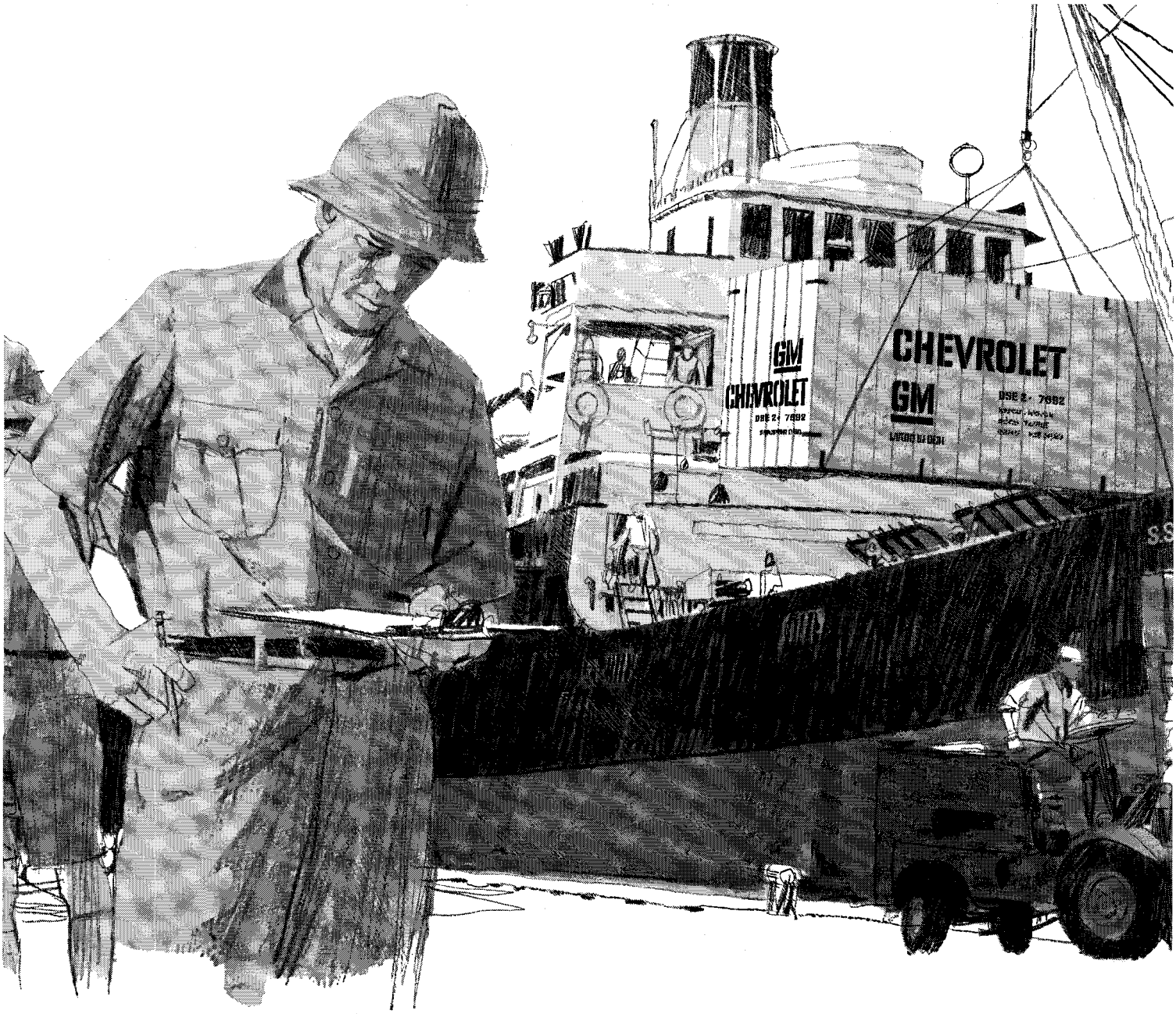
But, getting back to our conference, the talk then went on to the concept I had come up with, which our vice president didn't like at all—which I hasten to add was his right. I asked to be left out of the talk and called on Mr. Lowe to say a few words in defense of his absent wife. Very quietly he gave a few of her credits, which included holding the records of the Persian Room at the Plaza Hotel and the Empire Room at the Waldorf (both, I may add, are patronized by visitors to New York from across the country). She has been the star of a one-woman show on Broadway that was widely acclaimed by the critics and she is currently the star of Broadway's biggest and most widely known musical hit. End of conference.

But here's the happy epilogue. Fortunately two other vice presidents, Charles Bud Barry of Young & Rubicam and Edwin W. Ebel of General Foods, who didn't want to learn what she would be when she grew up but recognized a hunk of talent when they saw it, signed Carol for some TV specials this year and an eventual half-hour series on a competitive network.

So, for our original vice president, it's Goodbye Dolly. —GOODMAN ACE.

"Don't think all you have to do is apologize."

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED



WORLD TRADER

From Argentina to Australia . . . from Tanzania to Turkey, GM's familiar trademark is constantly on the go from country to country throughout the world.

With 49 manufacturing, assembly or distribution centers in 22 foreign countries, employing more than 150,000 people, General Motors sells its products in more than 150 countries.

Who benefits? Everybody. Overseas customers get vehicles and other useful products built to their precise requirements. Resultant taxes, wages and technical skills help stimulate the economy of foreign countries. The U. S. gets vital inflow of dollars from overseas sales.

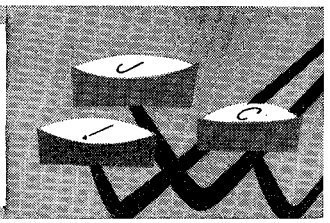
And it's all made possible by the *people* of General Motors . . . at home and abroad.

General Motors Is People...

making better things for you

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Manner of Speaking



Mr. Chairman, Fellow Citizens: Not long ago your local correspondent was visiting friends in a nearby city and interrupted the drinking to accompany the man of the house to a session of the City Council, an adventure later entered on the expense account as "Local Color." Among the speakers of the evening, the most colorful was easily our national friend, Mr. Richard Roe. Your correspondent does not certify that what follows is a verbatim transcript of Mr. Roe's remarks. He does certify, however, that it was set down with a hot psychic pencil immediately on his return from the council meeting, and that wherever the letter may err, it does so only that the spirit may triumph.

Mr. Chairman, Fellow Citizens:

I say it is high time we put our shoulder to the wheel of concrete action and get this program off the ground. The mushrooming pressures of our population curve have created a whole battery of problems we must brace ourselves to implement face to face.

We are in the maze, I say, and there are no two ways about it. City Hall is approaching the abyss of it, and unless the road beyond is clearly charted, our children will reap the whirlwind of our jerry-built failures. Our educational system has become a veritable Gorgon's knot, and unless we can find the key to it, we can look forward to salvaging nothing from the wreck.

I am saying that the ineptitude of this administration has woven a noose around our children's heads and that unless we put a foundation of dramatic action under them—*now*—we shall soon be forced to sink or swim.

Now, I say. The architects of our present policy have left us an unweeded garden whose course is headed for certain disaster unless we man the pumps and set our house in order. Rest assured that once the problem has become insoluble it will be too late for patchwork remedies. It is up to us—*now*—to lay the groundwork of the map of the future.

I am not here to accuse. Let us close our eyes to blame and take a hard look at the record. I could say we are in a mess of our own making, but it will do no good to look back in anger while the house burns down. That will never get us off the horns of this dilemma. I say instead that we are all in this population explosion together and that it is time to come to grips with it. These are the facts:

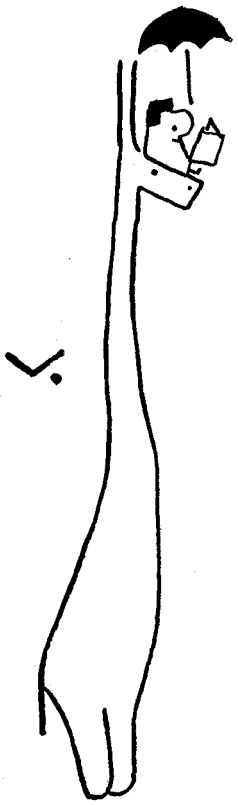
In percentage terms, the number of classrooms in this city has shrunk to one for every fifty-six students. Twenty years ago it stood at a percentage of one to every thirty-one students. We have been losing ground at an average rate of 1.25 students a year. Figure in our foreseeable expansion over the next twenty years and we shall soon be at the vanishing point.

At the present rate, our population bulge has already engulfed us. We are becoming not a city but a sea of uncharted humanity. No wonder we are on split sessions.

Half our children are in school by 7 A.M., while half of them are free till noon, at which time half come home, while half go to school until 6 P.M. During these short winter days some of them never get to see daylight except through a classroom window.

And despite these exhausting dawn-to-dark sessions, no child is getting more than five hours of schooling a day. How can we hope to prepare them for the somber responsibilities of the bright future we want them all to have? I say we stand at the crossroads and that it is time to fish or cut bait.

It might not be so bad if we had enough teachers to keep the ratio of students at a percentage of twenty-eight to one in each session. But what are the facts? Our present budget allows us to put only four-fifths of our teachers into the classrooms they occupy; one-fifth of them stand idle in each of the split sessions. In other words we are using the plant at far above capacity while leaving one-fifth of it idle. Here is another crossroads at which we stand, and I say it is time—now—to get on the escalator or give up the ship.



We all know what has to be done. What we don't seem to realize is that we are going to lose our shirts unless we get our hands out of our pockets—*now*. The future will not wait. Endless delay will turn out to be a short road once we have bogged down in it. I tell you, Mr. Chairman and Fellow Citizens, that we may already have traveled very close to the disastrous end of that road.

I repeat that I have no wish to narrow the broad view by pointing the finger of blame at any man on this council, or by discussing the council's idiotic policies in any but a spirit of cooperative understanding. The council for that matter can only go as far as we hold it to. Where we go next lies, finally, with us.

It is up to us to dig down to the sacrifices we must make. Shall we forever be terrified when the word "millage" rears its head? Let us be terrified, rather—if you will excuse the expression—that we are not hanging a millage-stone around our children's necks!

There is only one question: Is the future of our children worth what it will cost? I for one refuse to be found wanting when my conscience accuses me of having neglected my responsibility. I know in my heart that every parent hears this still small voice in his heart as a clarion call to duty.

In the same stillness of our hearts we know there has been too much talk. What shall it profit a man that he keep down his real-estate taxes only to have the ground cut from under his feet by the avalanche our children will inherit?

For, Mr. Chairman, my Fellow Citizens, make no mistake: the avalanche of our continued inactivity is already rising to meet us, and the next time it comes around may be too late. By then, millage alone will not be enough to keep us afloat. To keep our heads above water then, we shall have to plunge ourselves into a bond issue that will go far toward drying up our civic wells.

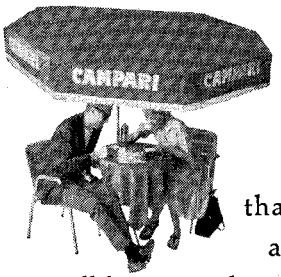
We shall be in over our heads then. And what man among us will be able to face his children with a dry eye, knowing, as he must know, that he has buried his child's talent in the ground he has cut out from under him?

Mr. Chairman, my Fellow Citizens, I say again that there has been too much talk. The future can no longer be delayed. The time is—*now!* (Applause.)

—JOHN CIARDI.

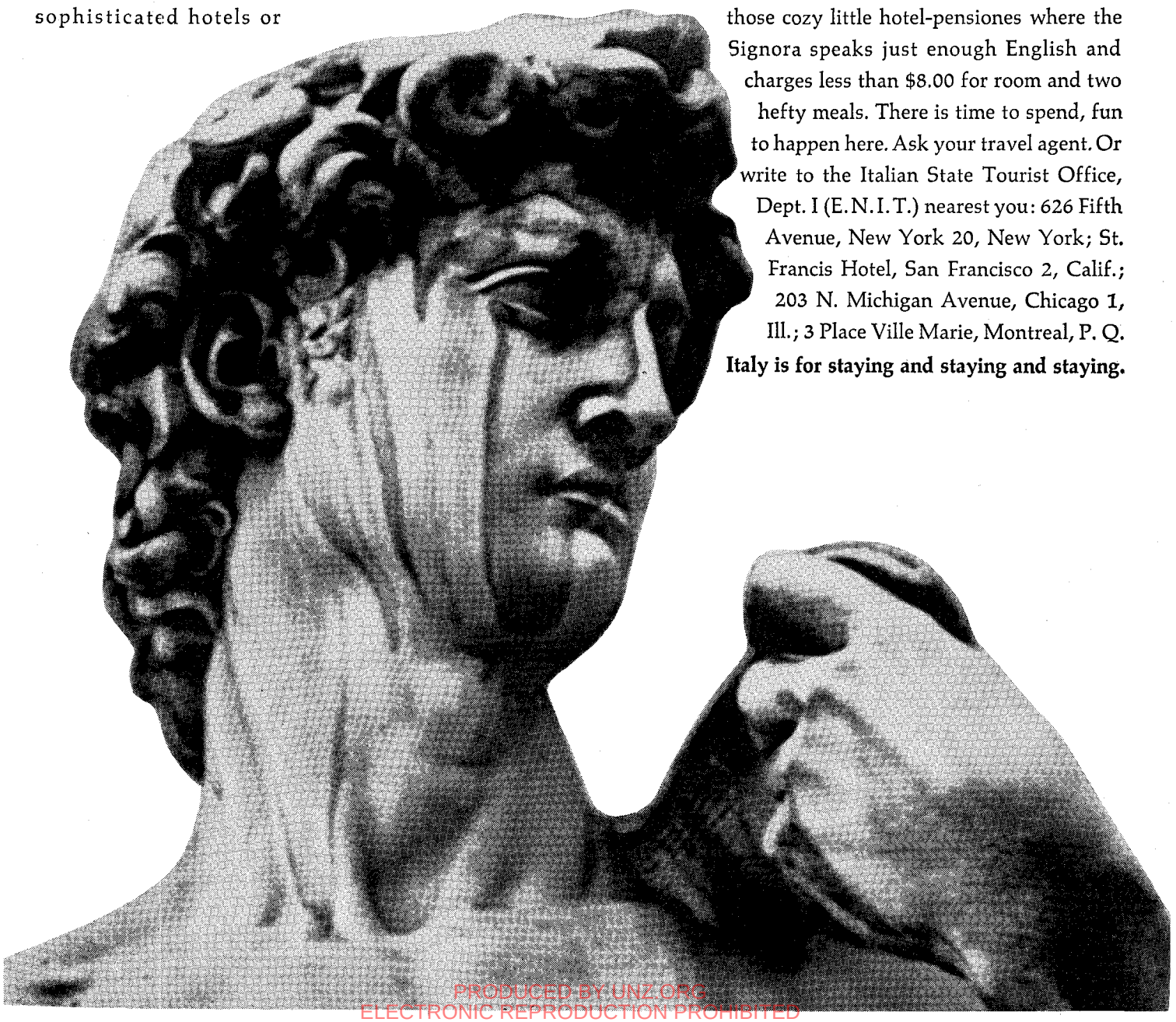
PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Italy is sipping un caffè
in the shade of Giotto's belltower.



Sit, watch, explore sunlit Florence for as long as you like over your coffee... for as little as admission to a museum. Your waiter does not rush you. Because there is nothing that tickles him quite so much as the American visitor who takes to this magnificent Italian art of relaxation. Take your time climbing that belltower, too. The view once you've hit the top will leave you breathless enough. After Florence? There is the sleek modernity of Milan grown up amidst La Scala and Da Vinci's Last Supper... and there are the hot sun and chilly wines of Naples, the beaches and pines of Rimini, skiing in the Dolomites... discovering the ruins at Herculaneum, and the friendliness of those little pockets of Italy hidden off the Amalfi Drive. Stay in luxurious, sophisticated hotels or those cozy little hotel-pensiones where the Signora speaks just enough English and charges less than $8.00 for room and two hefty meals. There is time to spend, fun to happen here. Ask your travel agent. Or write to the Italian State Tourist Office, Dept. I (E.N.I.T.) nearest you: 626 Fifth Avenue, New York 20, New York; St. Francis Hotel, San Francisco 2, Calif.; 203 N. Michigan Avenue, Chicago 1, Ill.; 3 Place Ville Marie, Montreal, P. Q.

Italy is for staying and staying and staying.



PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

SR's Check List of the Week's New Books

Art

AARON SISKIND: Photographer. Edited by Nathan Lyons. Horizon. $6.95.

Crime, Suspense

THE FRENCH DOLL. By Vincent McConnor. Hill & Wang. $3.95.

Current Affairs

THE AFRICAN NETTLE. Edited by Frank S. Meyer. John Day. $5.

THE FREE MEN. By John Ehle. Harper & Row. $4.95.

Education

HIGHER EDUCATION IN THE AMERICAN REPUBLICS. By Harold R. W. Benjamin. McGraw-Hill. $10.

Fiction

ASSIGNMENT FOR A MERCENARY. By Howard R. Simpson. Harper & Row. $4.95.

BACK TO CHINA. By Leslie Fiedler. Stein & Day. $4.95.

CHAPLAINS RAID. By Ric Hardman. Coward-McCann. $4.95.

THE DALKEY ARCHIVE. By Flann O'Brien. Macmillan. $4.95.

THE FLY. By Richard Chopping. Farrar, Straus & Giroux. $4.95.

I GIVE YOU OSCAR WILDE: A Biographical Novel. By Desmond Hall. New American Library. $5.95.

THE LOST CHILDREN. By Ana Maria Matute. Macmillan. $5.95.

MICHAEL JOE: A Novel of Irish Life. By William Cotter Murray. Appleton-Century. $5.95.

THE MOTORCYCLE. By André Pieyre de Mandiargues. Grove. $3.95.

NEGATIVES. By Peter Everett. Simon & Schuster. $4.95.

ONE BY ONE. By Penelope Gilliatt. Atheneum. $3.95.

PINKTOES. By Chester Himes. Putnam. $5.

SHADOWS ON A WALL. By Charles Israel. Simon & Schuster. $5.95.

STONER. By John Williams. Viking. $4.95.

"UTMOST FISH." By Hugh Wray McCann. Simon & Schuster. $5.95.

VALPARAISO. By Nicolas Freeling. Harper & Row. $3.95.

History

BETWEEN TWO EMPIRES: The Ordeal of the Philippines, 1929-1946. By Theodore Friend. Yale Univ. Press. $7.50.

Literary Criticism

THREE MODERN SATIRISTS: Waugh, Orwell, and Huxley. By Stephen Jay Greenblatt. Yale Univ. Press. $4.50.

Miscellany

ARE YOU MISUNDERSTOOD? By Harlan Logan and Lawrence G. Blochman. Wilfred Funk. $3.95.

THE CASE FOR THE WORKING MOTHER. By Dorothy Whyte Cotton. Stein & Day. $4.95.

THE DESERT KINGDOMS OF PERU. By Victor von Hagen. New York Graphic Society. $10.

AN INTRODUCTION TO SIGMUND FREUD, M.D., AND PSYCHOANALYSIS. By Paul Freeman. McGraw-Hill. Paperback, $1.50.

KENNEDY AND THE PRESS. Compiled and edited by Harold W. Chase and Allen H. Lerman. Crowell. $10.

KITCHEN AND TABLE: A Bedside History of Eating in the Western World. By Colin Clair. Abelard-Schuman. $6.

MICHAEL FIELD'S COOKING SCHOOL: A Selection of Great Recipes Demonstrating the Pleasures and Principles of Fine Cooking. Barrows. $8.50.

THE RIGHT ANGLES: How to Do Successful Publicity. By Babette Hall. Ives Washburn. $3.95.

POLLY'S HOMEMAKING POINTERS. By Polly Cramer. Doubleday. $4.95.

TODAY'S GAME. By Martin Quigley. Viking. $3.95.

WHY WAIT TILL MARRIAGE? By Dr. Evelyn M. Duvall. Association Press. $2.95.

YOU AND YOUR AGING PARENTS. By Edith M. Stern with Mabel Ross, M.D. Harper & Row. $3.95.

Personal History

AFRICA UNDER MY HEART. By Maurice Hennessy. Ives Washburn. $4.50.

BROWNING TO HIS AMERICAN FRIENDS: Letters Between the Brownings, the Storys and James Russell Lowell, 1841-1890. Edited by Gertrude Reese Hudson. Barnes & Noble. $10.

CHARMERS AND CRANKS: Twelve Famous Women Who Defied the Conventions. By Ishbel Ross. Harper & Row. $5.95.

THE END OF THE GAME. By Peter Hill Beard. Viking. $12.95.

FRED ALLEN'S LETTERS. Edited by Joe McCarthy. Doubleday. $4.95.

THE PRINCE'S PERSON. By Roger Peyrefitte. Farrar, Straus & Giroux. $4.95.

SIGMUND FREUD: A Short Biography. By Giovanni Costigan. Macmillan. $4.95.

TWENTY-ONE YEARS. By Randolph Churchill. Houghton Mifflin. $5.

WHERE'S THE REST OF ME? By Ronald Reagan with Richard Hubler. Duell, Sloan & Pearce. $5.95.

Religion

THE ANGUISH OF THE JEWS: 2,000 Years of Anti-Semitism. By Edward H. Flannery. Macmillan. Hardbound, $6.95. Paperback, $1.25.

THE DEMANDS OF FREEDOM. By Helmut Gollwitzer. Harper & Row. $3.

THE HEART OF REFORMATION FAITH. By Henrich Bornkamm. Harper & Row. $3.

WITNESS IN THE DESERT: The Life of Charles de Foucauld. By Jean-François Six. Macmillan. $5.

Theater

THE LAST ANALYSIS. By Saul Bellow. Viking. $3.50.

—Compiled by RUTH BROWN.

INDEED YOU CAN BUY TOURS FOR LESS - OR MORE

But, Cartan includes hotels, features and services designed to please not the penurious, not the extravagant, but rather, the travel cognoscenti!! Our fair pricing permits us to serve you in the way you want to be served.

EUROPE WONDERLAND - 41-42 days sailing on "France" to England, Holland, Belgium, Germany, Austria, Italy, Switzerland and France. From New York from $1377.

EUROPE STARJET - 22 days via Pan American to England, Holland, Germany, Switzerland, Italy and France. From New York from $954.

ROYAL SCANDINAVIAN - 22 days via TWA to Norway, Sweden and Denmark. From New York from $1114.

MIDDLE EAST - 22 days via TWA to Egypt, Lebanon, Holy Land, Israel, Turkey and Greece. From New York from $1336.

OTHER TOURS TO HAWAII, CARIBBEAN, MEXICO, SOUTH AMERICA, UNITED STATES AND CANADA.

FOLDERS AND RESERVATIONS THROUGH YOUR LOCAL TRAVEL AGENT OR:

CARTAN TRAVEL BUREAU, INC.

SINCE 1899

108 NORTH STATE STREET
CHICAGO, ILLINOIS 60602

"It won't be long now. Uncle Methuselah is almost ninety and we're his sole heirs."

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Come home with us to Europe

Spring has come to Europe—why don't you? The coming and going has never been more convenient. Or more economical.

Luxurious Air France "Paris-in-the-Sky" jets leave New York, Boston (starting May 17), Washington D.C., Chicago, Los Angeles, and Montreal regularly for Paris, Europe's most glamorous gateway.

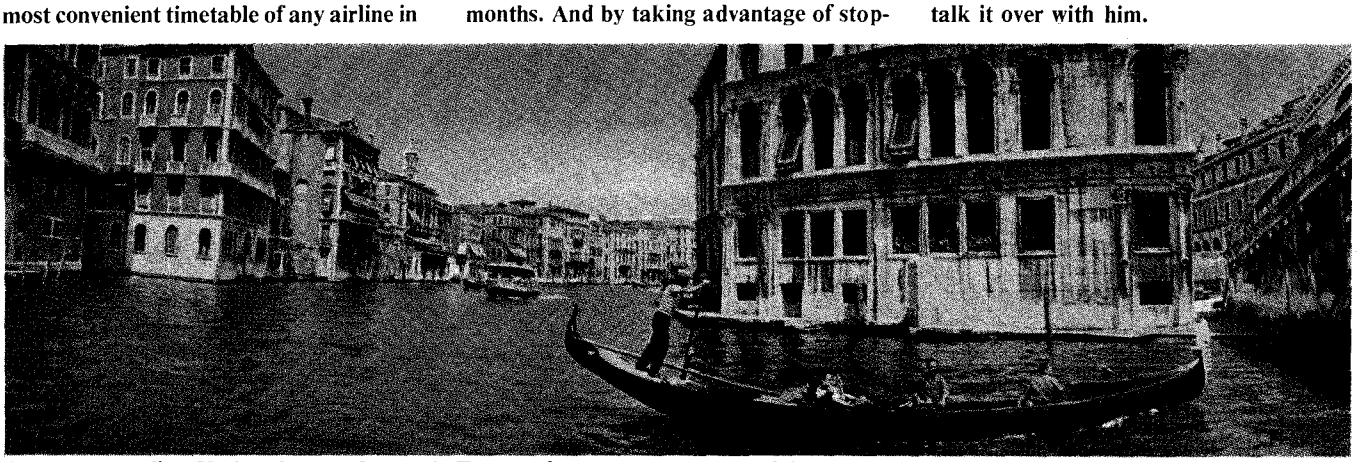
Smooth Air France Caravelle jets operate out of Paris around the clock on the most convenient timetable of any airline in Europe: over 275 flights weekly to Spain, Italy, Germany, Switzerland, Greece, and England.

You won't find any lower jet fares. The 14/21 day roundtrip Economy Excursion fare between New York and Paris, for example: $341.80 (a $96.50 savings over regular economy fares).

With our Travelair Credit Plan you pay only 10% down, the balance over 12 or 24 months. And by taking advantage of stop-over privileges, you can travel to many cities in Europe at no extra fare.

Wherever and whenever you go, you'll find Air France—the world's largest airline—ready to help you get more out of your trip. Ready to make you feel at home in Europe.

Nobody knows Europe like Air France. And nobody knows Air France like your Travel Agent. Before you plan your trip, talk it over with him.



You may not believe Venice when you first see it. To cross the street, you use a gondola.

AIR FRANCE
THE WORLD'S LARGEST AIRLINE
à Votre Service

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Olin has a sweet solution.

Olin puts a sweet drop in your coffee. On your cereal. In your lemonade. Olin has the solution for no sugar. Fewer calories. Less weight. Olin has helped millions of sweet tooths. With Sweeta.®

Sweeta, from our Squibb Division, has the sweetness of 380 lumps of sugar in one little bottle. It's the artificial sweetener that doesn't taste artificial. Even after a gooey 960-calorie strawberry parfait.

Chemicals · Metals · Packaging · Squibb · Winchester-Western · International

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Saturday Review
April 24, 1965

A PLAN FOR PEACE IN VIETNAM

The U.N. and SEATO Offer an Alternative to War in Southeast Asia

By DON R. LARSON and ARTHUR LARSON

THERE IS only one rational and honorable way out of our present complicated position in Southeast Asia: We must proceed immediately to make maximum use of the instruments and organizations that we ourselves caused to be created for the express purpose of dealing with this kind of problem. And we must quickly see the folly of our posture as self-appointed, single-handed keepers of a Pax Americana throughout the world. President Johnson's April 7 speech, offering to discuss means of ending the Vietnam impasse, would seem to pave the way for such a development and offer us a significant opportunity.

The need for an effective alternative to our present course is urgent in the extreme. The people of the United States do not want to become bogged down in what Secretary Rusk has called a "mean, dirty war" on the Asiatic mainland—a war that is becoming meaner and dirtier than any we have ever become embroiled in, what with news of napalm, nauseous gas, defoliation of forests, burning of villages, and mistaken killing of one's own troops increasingly filling our papers. Among the side effects of this strange encounter are two of major size and significance: the downgrading of the legal systems we have created for handling such peace-keeping situations, and the imminent danger of breaking down the détente with the nuclear-armed Soviet Union, so laboriously built up over the years, simultaneously forcing a regrouping of a unified world Communist front at the precise time when the schism between the two Communist worlds is at its widest.

The sad thing about all this is that it has not been brought about by a conscious act of national judgment, policy, or will. It has come about by a process of creeping involvement, of almost imperceptible increases in American participation from week to week, which have drastically altered our basic position and purpose from one of technical assistance and military advice to one of apparently open-ended involvement in all-out war against both internal and external enemies of the South Vietnam regime, using our own planes and men.

We have nibbled our way into this dangerous mess. We cannot nibble our way out. The only way out is by a series of bold strokes. In the process a lot of molds will have to be broken and outworn policy clichés discarded. A fully developed and clearly explained set of successive steps is needed.

The United Nations Charter provides that when a peace-keeping problem arises, the parties shall first attempt to solve it by resort to negotiation and other conventional measures, including resort to regional organizations.

The regional organization expressly created to prevent aggression and subversion and to maintain peace in the area of Southeast Asia is the Southeast Asia Treaty Organization (SEATO). Its operative instrument is the Southeast Asia Collective Defense Treaty and Protocol Thereto, signed on September 8, 1954. The parties to the treaty are Australia, France, New Zealand, Pakistan, the Philippines, Thailand, the United Kingdom, and the United States. South Vietnam is not a party, but by protocol it was added to the area covered by the defense and economic provisions of the treaty.

The defense provisions are in two parts. Article IV, Paragraph 1, applies to "aggression by means of armed attack"; each party agrees that any such aggression in the area "would endanger its own peace and safety" and therefore agrees "to meet the common danger in accordance with its constitutional processes." Article IV, Paragraph 2, applies when "in the opinion of any of the Parties, the inviolability or the integrity of the territory or the sovereignty or political independence of any [covered area] is threatened in any way other than by armed attack or is affected or threatened by any fact or situation which might endanger the peace of the area"; in this event the obligation on the parties is to "consult immediately in order to agree on the measures which should be taken for the common defense."

THERE are many practical reasons for using SEATO in Vietnam. It was created for this precise purpose. It was tailored for this area. The parties have a high stake in and responsibility for peace and nonaggression in the area; some of the smaller nations in the immediate vicinity have a far more vital interest than the United States. SEATO therefore provides an excellent testing ground for the question whether collective defense agreements are really to be collective, or whether the United States is to become the dumping ground for every post-colonial peacekeeping chore that either the late colonies or their late colonial rulers choose to relieve themselves of.

There have been several meetings pursuant to this treaty, notably the meeting of the military experts in October 1961 and the two meetings of the Council of Ministers in April 1963 and April 1964. No concrete collective action has resulted. At the 1964 meeting France advocated a "political solution" and some

---

Don R. Larson, a professor of political science, has just returned from two years in West Pakistan, where he served as first head of the Department of Public Administration at the University of the Panjap in Lahore. Arthur Larson, his brother, is a former director of the U.S. Information Agency and is currently director of the Rule of Law Research Center of Duke University and an international affairs consultant to President Johnson.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

kind of "neutralization." The other seven members joined in a communiqué stating that the action in Vietnam was an "aggression"; that it was "directed, supplied and supported by the Communist regime in North Vietnam"; that "the defeat of the Communist campaign is essential not only to the security of the Republic of Vietnam, but to that of Southeast Asia." But when it came to action, the tone became tentative and conditional: "The members of SEATO should remain prepared, if necessary, to take further concrete steps within their respective capabilities of fulfilment of their obligations under the treaty."

Thus SEATO has set the stage for action. That action, already long overdue, should now include the following moves:

The President of the United States should call for an immediate meeting of the SEATO powers at the highest level. He should, in line with his announced willingness to go anywhere and talk with anyone in the interests of peace, announce his own intention to attend. Particular effort should be made to procure the attendance of heads of state, including Charles de Gaulle, to underscore the gravity attributed to this session.

It may be objected that such conferences require a long lead time to prepare the groundwork. Not so in this case. The groundwork has already been laid in the SEATO meetings just described. The nature of the threat has been agreed upon by all but France; the objective—defeat of the Communist campaign—has been identified; the bridge to the present proposal has been built with the statement that the members "should remain prepared, if necessary, to take further concrete steps." So be it. The "if necessary" condition has surely been more than adequately satisfied. Now let us have the concrete steps.

ONE of two things will then happen. Either the SEATO members will agree to "pull their weight," as they have covenanted to do, or they will not.

If they do, we immediately gain several important advantages. The most tangible is the shifting of a substantial part of the military burden from our shoulders to those of the group. Perhaps even more important, with troops from Thailand, the Philippines, and Pakistan conspicuously in evidence, we begin to transform the image of the war, both inside and outside Vietnam, from one of a quasi-imperialist white Western intervention to a collective Southeast Asia action with no racial or colonialist overtones. Moreover, we bring the whole effort within the orderly framework of rule of law and the United Nations Charter, which explicitly makes provision for the use of regional organizations to deal with problems of this kind.

If the other parties do not agree to do their fair share, we have also made several important gains. We would, for a start, have unmistakably dramatized the failure of the members of SEATO to live up to their commitments—a failure that is now disguised by the eloquent but toothless communiqués issued after SEATO meetings. Simultaneously we would have discharged ourselves completely, and with the fullest glare of world publicity, from any supposed commitments stemming from the treaty; we would have demonstrated by action that we regard this problem as an Asian problem, not one of an American-Communist quarrel on Vietnamese soil; and we would in the eyes of the world community have a free hand to do what we thought best in the interest of our security. Finally, we would have paved the way for the ultimate step, the formal referral of the Vietnam peace-keeping problem to the United Nations.

The United Nations Charter, having said that peace-keeping tasks should in the first instance be approached by other measures including regional organization action, goes on to say in Article 37 that if these measures fail, the matter "shall" (not may) be referred to the Security Council.

If SEATO fails, the action plan involving the U.N. should begin by calling for an immediate session of the Security Council. The United States should there propose the following five-part program:

1. BORDER CROSSING CONTROL. The physical peacekeeping problem in Vietnam is in two parts, one external, one internal. The external part takes the form of infiltration of arms, men, and command across the northern borders of South Vietnam. The U.N. should create and dispatch to the border areas a multinational subversive-border-crossing control force, with such planes, helicopters, and other equipment as might be necessary. There is a precedent for this action in the U.N. group that was sent to Lebanon in 1958, following charges by Lebanon that internal revolt was being fomented by foreign elements crossing its frontiers.

It might be noted, in passing, that the mechanism created by the 1954 Geneva Agreements, the International Control Commission, is of little value here, if for no other reason than that action as to border violations would be subject to the veto of the Polish member.

2. INTERNAL PACIFICATION OPERATION. The United States should also propose a United Nations force, on the precedent of the Congo action, to restore internal security and order in South Vietnam. The justification of the

"I'm sorry, your gas tank is too small for a tiger. How about a Siamese cat?"

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Congo action was, first, the invitation by the Congolese government itself, and second, the fact that what was essentially an internal problem of disorder and insurgency became a threat to international peace through involvement of foreign nationals, mercenaries, neighboring countries, and several great powers.

The parallel between the basic nature of the Congo problem and the basic nature of the Vietnam problem is striking. The United States, which proposed the U.N. solution for the Congo, has even greater reason now to propose it for Vietnam.

3. POLITICAL SETTLEMENT. The third part of the proposal should be the initiation of arrangements for a political settlement under U.N. auspices. The Secretary-General, U Thant, has already opened the way to such discussions.

The U.N. auspices can take various forms, such as mediation, as in the case of the Palestine conflict, good offices, as in the case of the West Irian dispute, or more direct involvement when a political settlement is an integral part of the pacification process, as in the Congo. It could also take the form of a reconvening of the Geneva Conference, which would probably be the most palatable to the Communists. The technical nature of the forum is less important than the achievement of direct and meaningful communications.

President Johnson, in his April 7 speech, has opened the way to this kind of settlement. He said, "There are many ways to this kind of peace: in discussion or negotiation with the governments concerned; in large groups or in small ones; in the reaffirmation of old agreements or their strengthening with new ones. . . . And we remain ready, with this purpose, for unconditional discussions."

4. NATION-BUILDING. The United States, in line with the general suggestion in the President's speech, should propose a wide-ranging plan of development of all kinds for Vietnam under United Nations sponsorship, utilizing the full facilities of the U.N.'s specialized agencies, such as the World Health Organization, the Food and Agricultural Organization, and many others. Here again the Congo precedent is cogent, and the procedures there developed to rebuild a nation that had in fact deteriorated into a much more chaotic state than Vietnam could be pressed into service.

5. FINANCING. The impasse over past peacekeeping operations need not be thought to block this one. Since the impasse developed, there have been three peacekeeping operations—in West Irian, Cyprus, and Yemen. In each case the cost was borne by voluntary contributions of troops or money by the principal parties in interest, as in West Irian and Yemen, or by others as well, as in Cyprus. The United States could well afford to pay a very large share of any U.N. costs in Vietnam, and would still be much better off financially than it is now in Vietnam. After all, the Congo military operation by the U.N. in its active phase cost only $10,000,000 a month. The Vietnam effort is costing the United States alone over $60,000,000 a month—more than six times as much.

"As a sociologist I can tell you that your attempt to keep up the conventions is doomed!"

IN proposing this set of actions to the Security Council, we must of course be prepared for the possibility of a veto by the Soviet Union. But a veto should not be taken for granted for three reasons. First, as in the Congo, the Soviet Union might realize that a veto would seriously antagonize most of the members. Second, it might conclude that the U.N. action would let it off the hook as to Communist China. Third, remembering the Suez case, the Soviet Union might reason that a veto would only throw the matter into the General Assembly.

If the action is vetoed, we should call for a special session of the General Assembly, and propose that it undertake the same five-point program under the Uniting for Peace Resolution. This is a procedure, adopted at the urging of the United States, under which the General Assembly assumes responsibility for a peace-keeping problem if action is blocked in the Security Council by a veto.

To this it will be objected that the General Assembly is in a state of paralysis due to the effort to avoid a showdown on whether the Soviet Union (and some other members) "shall have no vote" under Article 19 and because of arrears on peacekeeping costs. Here is one of those points at which some mold-breaking may be necessary. The principle that the Charter must be observed, in such matters as Article 19, is of great importance. It is of even greater importance that the primary purpose of the Charter as a whole, that of keeping the peace, be served. It would be penny-wise pound-foolish in the extreme to let Southeast Asia go up in flames rather than yield an inch on the Article 19 penalty. The point of principle has in effect already been yielded anyway when the delinquents were allowed to vote at the end of the last General Assembly. Accordingly, it is here proposed that we indicate willingness to waive the Article 19 penalty as a part of a total bargain, of which the main element is the assumption of the Vietnam burden by the U.N.

Would the General Assembly take it on? The prospects for favorable action would have been improved by the mem-

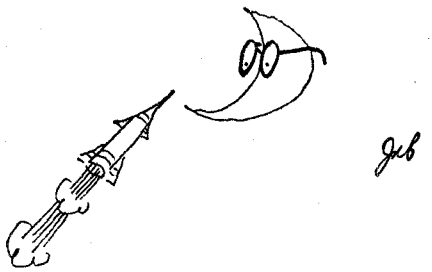
PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

bers' relief at having a break in the Article 19 deadlock and by their satisfaction in the confidence shown in the General Assembly by our entrusting it with these important responsibilities. Much would depend on how we presented the matter. We must first convince the newer and smaller nations that they can no longer necessarily fall back on us as residual aggression-stoppers, subversion-quellers, guerrilla-suppressors, and border patrolmen to the entire non-Communist world.

Once the U.N. members clearly understand this and are convinced we mean business, they will make the U.N. work because they will have to make it work if they are to survive as independent states.

Can the U.N. do this kind of job? There have been two major examples in recent years of attempts to control internal subversion supported from the outside. The United Nations attempted this kind of job in the Congo and succeeded. The United States has attempted this kind of job in Vietnam and failed. This should answer the question.

THE question is sometimes raised whether U.N. effectiveness in Vietnam would be impeded by the fact that neither Communist China nor Vietnam sits in the United Nations. As to the peacekeeping action, this makes no difference. The consent of North Vietnam or Communist China is no more necessary than was the consent of the countries infiltrating Lebanon to the 1958



U.N. action there, or of Katanga province to the Congo action. As to the negotiations for a political settlement, there is no reason why U.N.-sponsored efforts should be conditional on membership of the parties, although membership would no doubt put the present outsiders in a better negotiating mood. Certainly there seems to be no reason why Communist China could not be given the impression that a good performance as a peace-loving nation in these negotiations might have a strong bearing on its prospects for seating in the U.N., under some arrangement that also makes adequate provision for Nationalist China.

President Johnson on April 7 announced the willingness of the United States to undertake a billion-dollar development program for Southeast Asia. The importance of such a program in any total solution must be strongly emphasized, since both the military and the diplomatic measures will be markedly strengthened if there can be perceived at the end of the process an attractive future for a long-suffering people. There need be no inconsistency here with the United Nations nation-building services mentioned earlier; the two efforts could readily be coordinated.

SOME of the advantages of the proposed action plan may now be identified.

The prime advantage is avoidance of escalation into major war against one-fourth of the world's population, a war in which competent Asian experts have said most Asians would side with the Chinese in sentiment if not in arms.

It would bring policy into line with current reality. To say that we can be peacekeeper to the free world because we are the strongest nation on earth ignores the fact that we are not the strongest nation when it comes to guerrilla fighting—and that is the choice of weapons in many of the relevant areas.

The proposed solution would permit us to move smoothly to a policy of "selective containment" of Communism and thus multiply the effectiveness of our aid to our more productive friends, including Latin America.

At the same time, the progress made in improving relations with the Soviet Union could be resumed—a process now strongly favored by movements in their internal economy away from doctrinaire communism.

The SEATO proposals would, if successful, revitalize the concept of collective security which is in danger of giving way to the go-it-alone approach to Communist aggression and subversion around the world.

The United Nations proposals would get that indispensable organization back in the business it was designed for, and strengthen it by forcing it to the hard jobs it is capable of doing once the newer and smaller countries realize that their security above all depends on its success.

Finally, a solution of this increasingly burdensome conflict would allow us to concentrate our always limited time and energies on the major world issues, such as order in outer space, arms control and reduction, and proliferation of nuclear weapons.

It is realized that some of the components in this over-all program would qualify for the "unthinkable" category under current habits of thought. But it has been characteristic of America in its great moments of history that it could summon up the bold stroke when it was really needed: the American Constitution; the Louisiana Purchase; the Homestead Act; the initiation of the League of Nations, World Court, and United Nations; the Marshall Plan. We are at a point again in our history when only a course of action whose dimensions and imaginativeness are worthy of these precedents can bring us through with security and with honor.

Your Literary I. Q.

Conducted by John T. Winterich and David M. Glixon

BY ANY OTHER NAME

Many great artists are known to us by names different from those inherited from their parents. Sometimes a painter's birthplace became his *nom de pinceau*, sometimes he took the name of his birthplace or residence, sometimes he acquired an enduring nickname or just simplified his patronym. Here, courtesy of Grace Saylor of Gahanna, Ohio, fifteen Italian masters are listed by their original names; she asks you to identify them in the second column. If you miss some, the unmasking takes place on page 65.

1.	Zorzi da Castelfranco	( ) Fra Angelico
2.	Michelangelo Merisi (*or* Amerighi)	( ) Botticelli
3.	Michelagniolo di Lodovico di Lionardo di Buonarroto Simoni	( ) Caravaggio
4.	Tommaso Guidi	( ) Correggio
5.	Jacopo Robusti	( ) Ghirlandaio
6.	Antonio Allegri	( ) Giorgione
7.	Andrea di Michele Cioni	( ) Masaccio
8.	Pietro Vannucci	( ) Michelangelo
9.	Giovanni da Fiesole (*or* da Firenze)	( ) Perugino
10.	Domenico Bigordi	( ) Raphael
11.	Raffaello Sanzio	( ) Sassetta
12.	Tiziano Vecellio	( ) Tintoretto
13.	Alessandro Filipepi	( ) Titian
14.	Stefano di Giovanni	( ) Veronese
15.	Paolo Caliari	( ) Verrocchio

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

CLARENCE E. PICKETT

Statesman for Humanity

By HAROLD E. SNYDER

ON THE night of April 29, 1962, the White House was the scene of a glittering gathering, described by the press as possibly establishing a new high in concentrated American brainpower. The President and Mrs. Kennedy received all past Nobel Prize-winners from the United States and Canada. That morning a group of Quakers had walked silently before the White House to draw the President's attention to the urgency of ending the nuclear arms race. Among the marchers was a frail seventy-seven-year-old man, Clarence E. Pickett. The same evening, in white tie and tails, he and his wife, Lilly, appeared at the White House gate as invited guests representing the American Friends Service Committee. The President enjoyed both the humor and the wider significance of having the White House "Picketted" from the outside and from within on the same day.

The incident tells volumes about an extraordinary guest as well as about a perceptive host. And it tells something about a nation that can appreciate such goings-on.

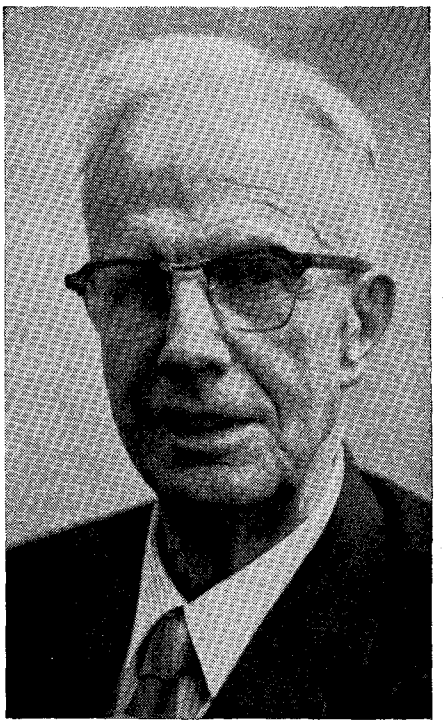
Clarence Pickett was no newcomer to the White House. Three previous occupants had invited him, one frequently. Herbert Hoover sought his advice on the plight of distressed coal-mining communities. Franklin Roosevelt and his wife, Eleanor, consulted him on such diverse questions as subsistence homesteads, spiriting harassed Jews out of Nazi Germany, relief of devastated Europe and Asia, finding a teacher for the Crown Prince of Japan. Harry Truman selected him to help devise more humane immigration policies. John F. Kennedy appointed him advisor to the Peace Corps. Mrs. Roosevelt, who allotted to AFSC her earnings from radio broadcasts, said in 1958, "I always try to do the things Clarence asks because I have great trust in his judgment."

He never traveled in government circles by choice. He was there only in the interest of his clients, the little men of the world. In high places and low he represented the oppressed, the persecuted, the disadvantaged, the underdog of every color, race, religion, and nation.

His concern for humanity came naturally. His pious Quaker mother had to purge herself of some initial resentment at his arrival as her ninth child when she was forty-three. She took consolation in the hope that he might become "a devoted, useful member of the Kingdom of Heaven on earth." Thousands influenced by him testify to the ample realization of a mother's dream.

Educated at Penn College, Iowa, Hartford Theological Seminary, and Harvard, he served as a Quaker minister in Toronto and Oskaloosa, as national secretary of Young Friends' activities, and as professor of biblical literature at Earlham College. From 1929 until partial retirement in 1950, he was executive secretary of the American Friends Service Committee.

This small, religiously motivated organization had an annual budget of $55,000 in 1929. Under his leadership and that of his successors, its budget has grown to more than $5,000,000. Despite his and their conscientious abhorrence of corporate bigness, its program is now worldwide. AFSC provided the principal channel—though by no means the only one—whereby Clarence Pickett sought to achieve the Kingdom of God on earth.



Clarence E. Pickett—praise worried him.

His means were varied. Even when exceedingly practical, they were never mundane. Mediation of labor-management disputes, subsistence housing and cooperative farming for miners, eco-

(*Continued on page* 42)

The Unconquerable Spirit: In the ebb and flow of a period of rapid change in the world, it is well to remember that there are all kinds of individuals and little groups of people who find security in abiding spiritual values, and with complete dedication seek to find ways of preserving them. During the invasion of southern Europe by "the barbarians," copies of the original text of the Scriptures were hidden in various places so that they might not be destroyed. People in secret caves, in forests, and wherever they could find hiding places, kept alive the spirit of devotion to the needs of suffering humanity. In modern times many of our workers, especially in the devastated countries of Europe, have come across such groups. . . . This may not be witness in high places. Yet it may be one of the most rewarding forms of service. May one not see here developing the kind of unconquerable spirit that can preserve the abiding values of a true European civilization? Few really trust to war to do more than leave the country more desolate than when war began. But these quite creative forces may be the voice of the future.

Throughout three centuries, Friends have never been able to ignore government. Many times we have been unable to conform to government's demands and have had to disobey. Also, from time to time we have felt we must express our disapproval of acts of government which seemed to us bad public policy. But often there are creative forces at work in government in which we can participate. . . .

To live in that state of tension which enables us to be at the same time critic and friend of government, to study its workings sufficiently to be able to help religious insight become political action, remains part of our duty and call. And withal and beyond all, to maintain an abiding faith in the power of good to overcome evil, to live in that way of loving service for which we all most deeply yearn: nothing less than this kind of energetic commitment . . . . can satisfy the inner sanctuary of the human spirit.

—CLARENCE E. PICKETT IN HIS BOOK "FOR MORE THAN BREAD" (1953).

Harold E. Snyder is director of the International Affairs Seminars of Washington, sponsored by the American Friends Service Committee.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Saturday Review

Editor: NORMAN COUSINS
Publisher: J. R. COMINSKY
Associate Editors: HARRISON SMITH, IRVING KOLODIN, HORACE SUTTON

Associate Publisher
W. D. PATTERSON

Managing Editor
RICHARD L. TOBIN

Science Editor
JOHN LEAR

Poetry Editor
JOHN CIARDI

Education Editor
PAUL WOODRING

Production Manager
PEARL S. SULLIVAN

Book Review Editor
ROCHELLE GIRSON

General Editor
HALLOWELL BOWSER

Feature Editor
JAMES F. FIXX

Editors-at-Large
CLEVELAND AMORY
HARRISON BROWN
JOHN MASON BROWN
FRANK G. JENNINGS
JOSEPH WOOD KRUTCH
T. S. MATTHEWS
WALTER MILLIS
ELMO ROPER
JOHN STEINBECK

Contributing Editors
HOLLIS ALPERT
ALICE DALGLIESH
HENRY HEWES
GRANVILLE HICKS
ARTHUR KNIGHT
KATHARINE KUH
MARTIN LEVIN
ROBERT LEWIS SHAYON
MARGARET R. WEISS
JOHN T. WINTERICH

Life Begins at Twenty-Five

THIS IS an informal report about a surprise party that took place at *Saturday Review* the other day. With few exceptions, the entire staff was assembled in the editorial bullpen in the magazine's new home at 380 Madison Avenue, New York, N. Y. Other guests included U Thant, Secretary-General of the United Nations, his deputy, C. V. Narasimhan, and all the members of the Board of Directors of the McCall Corporation, of which *SR* is a division.

The occasion was the editor's twenty-fifth anniversary on *SR*. Did the party come as a genuine surprise? It did. Mumbling and stumbling, I managed to thank the speakers—U Thant, Jack Cominsky, my long-time associate and publisher of *SR*, and Herbert Mayes, president of the McCall Corporation. But I never got around to saying even a portion of the things that should have been said. I was much too flustered.

The size of the staff—some one hundred strong—was difficult to take in when I saw them all in one place. In 1940, the total number of full-time employees was perhaps half a dozen, all departments included. The resources of the magazine were then so slender that all the original founding editors voluntarily went on part-time—Henry Seidel Canby, Amy Loveman, William Rose Benét, Christopher Morley. Dr. Canby came to the office several times each week, gave advice on articles and essays, and wrote occasional editorials. Amy Loveman had accepted a position as editor for the Book-of-the-Month Club, but she shuttled between the two offices, doing the work at *SR* of at least two full-time editors. William Rose Benét conducted the PHOENIX NEST and presided over poetry. Christopher Morley wrote TRADE WINDS, coming into the office once or twice each week.

All four founders shared the same small office. On those rare occasions when all were in the office at the same time, the result was a happy shower of intellectual and reminiscent sparks, with Chris Morley and Bill Benét doing most of the igniting. They were their own best gallery and played to it within an inch of their soaring capacities. There could be no higher reward for the men than to evoke Amy Loveman's sense of delight. Amy seemed to them, and to all who knew her, to represent the optimum in human graciousness, generosity of spirit, and personal splendor. Henry Canby was the captain but Amy was the operating center out of which came the radial energy for the magazine itself.

These were the faces I missed most when I looked out on the assembled staff during the surprise anniversary party. Bill Benét had died in 1950, Amy Loveman in 1955, Chris Morley in 1957, and Henry Canby in 1961. I couldn't help thinking how pleased they would have been with the spacious, efficient new offices and, even more, with the way their early struggles for a self-supporting cultural journal had finally been justified. Henry Canby used to refer to an unwritten law that supposedly put a ceiling of 30,000 readers on an American magazine of ideas, and he wanted *Saturday Review*, then at 20,000, to be the first to demolish the theory. I couldn't help wondering what his reaction would be to the magazine's current print order of more than 450,000.

The original founders had the backing of Thomas Lamont, whose early literary and humanistic interests were never crowded out by his profession; he was one of America's leading financial experts. Mr. Lamont had a largeness of spirit that was even more impressive, if anything, than the resources at his command. Then, in the Thirties, Harry Scherman, founder and president of the Book-of-the-Month Club, helped keep the magazine going. Apart from his talents as publisher, Mr. Scherman enjoyed a reputation as one of America's most talented copywriters. After I came to the magazine, Mr. Scherman wrote several direct-mail letters for *SRL*, financing the mailing himself. This kept the magazine in business at a critical time.

TWO other faces were missing from the party, Harrison Smith and E. DeGolyer, both vital in the history of the magazine, both my warm personal friends. Hal Smith assumed the burden of supporting the magazine in 1938; he kept it going during those chilling, aching depression years when meeting the magazine's weekly payroll was an exhausting weekly excursion into unwanted suspense. Hal, whose resources were limited, was relieved of the financial responsibility in 1941 by Mr. DeGolyer, but he continued to serve as active Associate Editor until two years ago, when age and illness combined to keep him home most of the time.

My personal and professional debt to Mr. DeGolyer—"Mr. De"—I have tried to make known in these pages many times. He was a book-lover and scientist who happened to know more about finding oil than almost any man alive. He turned a small sluice in our direction in 1941 at a time when our world was swarming with creditors and when the business of just breathing was for us a feat and an ordeal. There were no legal forms or ownership papers to be drawn up when Mr. De took over the magazine. If he trusted you he went

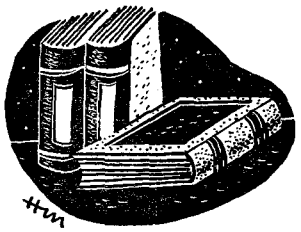
PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

all the way; if he didn't he wouldn't trust legal documents to make it right. We had the good fortune of enjoying not only his trust but his full friendship. A more versatile intelligence I have seldom known. His knowledge of books bordered on the phenomenal. He got into oil not as a prospector but as a scientist whose ideas were to revolutionize the petroleum industry. Mr. De asked no favors of *SR*'s editors and he issued no directives. He knew the meaning and requirements of editorial independence; he asked only that he be allowed to help create the conditions that favored it. Mr. De died in 1956 after a prolonged illness. His biography is now being written by Professor Lon Tinkle of Southern Methodist University. It should be a major contribution to contemporary Americana.

Of all the things Mr. De did for us none meant more than his making it possible for Jack Cominsky to come to *SR* from the *New York Times*. Almost immediately, *SR* became the great passion of Jack's life. He was a one-man atomic reactor, generating vast energies for our growth. He took hold of the business, advertising, circulation, and promotion departments, staffed them, animated them, directed them. There would be no *SR* without him. I am proud to call him friend and partner.

How can I do justice to all the other faces at the anniversary party? Pat Patterson, as associate publisher, has applied his multiple business and editorial talents to almost all *SR*'s major problems and opportunities. Nat Cohn has managed our fiscal affairs with sureness and an occasional air of Scroogean gloom that kept us from stretching too far. Dick Tobin has relieved me of many of the coordinating problems that once cut so heavily into my time and energies. And, of course, Irving Kolodin and John Lear and Horace Sutton and Hal Bowser and Jim Fixx and Pearl Sullivan and Rochelle Girson and John Ciardi and Katharine Kuh and Henry Hewes and Paul Woodring and Jim Cass and Bob Shayon and Cleveland Amory and Hollis Alpert and Arthur Knight and John Fuller and Jerry Beatty and Henry Brandon and Peggy Weiss and John Winterich and Granville Hicks and Martin Levin and Goodman Ace—all these literally make the magazine each week. And a salute to Bennett Cerf, who for fifteen years superintended TRADE WINDS.

A publication can die if it doesn't have advertising, business, and circulation muscle. Here I mention only a few names because there are so many—Bob Burghardt, Helene Slaght, Lyn White, Joe Luyber, Harry Morris, Marion Urmy, Ray Goodman, Bert Garmise, Gil Gabriel. And how can I forget my secretaries over a quarter-century—Marguerite Livingston, Julie Roche, Mary Sykes, Sallie



Lou Parker, Mary Harvey, Dori Lewis, and Dana Little? Theirs was perhaps the most difficult job of all—keeping my desk clear, finding the things I insisted on misplacing, making me conform to a schedule I tried to resist or ignore.

While I am looking over my shoulder, a note about John Mason Brown. I know of no contemporary critic who has a greater gift for the felicitous use of the English language. For a decade, John Brown served the readers of this magazine as drama editor and observer-at-large. Since 1956 he has been working on a biography of Robert Sherwood. When that major undertaking is completed—we give him fair warning here—we will personally organize a march on his beloved Louisville, Kentucky, unless he resumes his free-wheeling self-assignments for *SR*.

Now for some new faces at the anniversary party—the people at McCall's who acquired ownership of *Saturday Review* little more than four years ago. Many questions were asked by our readers at the time: Would the basic character of *SR* be changed? Would *SR* lose its accent and independent editorial viewpoint? Would the editor be allowed to run his own shop? Would *SR* be swallowed up in a huge, depersonalized organization? Enough time has now passed for us to give working answers. Norton Simon and Herbert Mayes have honored every commitment. Their only concern has been to help strengthen the magazine and to have it become the most important journal of independent thought in the nation. Inevitably, of course, the magazine itself is its own best answer to any questions concerning the new connection. In the past four years, *SR* has experienced its period of greatest growth—in terms both of editorial development and readership.

Far from feeling swallowed up or overwhelmed in a large organization, the editors have a sense of occupying a major position within the McCall Corporation. *SR* has direct representation on the McCall Board of Directors and its editor is chairman of the Editorial Committee for the entire company. We take genuine pride in our connection and like to think the feeling is mutual.

Norton Simon has been much in the news in recent months—as art collector and museum trustee (he recently acquired Rembrandt's *Titus* for first showing at the Los Angeles County Museum of Art), as industrialist, and as member of the Board of Regents of the University of California. What impresses you most about Norton Simon is that the only thing greater than the range of his activities and the call on his energies is his total focus on and insight into any matter before him. I have never seen him in a situation where he has been caught without having done his homework. Indeed, on several occasions I have been embarrassed because he was able to come up with more precise information than I had on *SR* affairs.

Herbert Mayes, who has been a close friend for more than two decades and who persuaded us to come into the McCall family, retires as president of the company this coming July. Herb has salt, style, bounce, and wit; all these qualities have seasoned his professional accomplishments and standing in the society of American magazine editors. He has never spoken publicly about the activities of the company without referring to his pride in *Saturday Review* and its independent editorial status. His hopes for *SR*, which he has also stated publicly, are more than merely robust; they are exuberant. His retirement, I am certain, will only be a partial one. He will be relieved of operational responsibilities, but his creative energies will still be at the company's disposal.

• • •

NOW for some purely personal notes. What is to me perhaps the most awesome fact about my twenty-fifth anniversary at *SR* is that it happened. Starting in mid-August last year, and for most of the next five months, I was sidelined by a disabling illness that began on the last day of a trip abroad. There was a rather rapid deterioration of connective tissue in the spine and joints of arms, hands, and legs, plus loss of weight. The case eluded precise diagnosis. The speculations of Dr. William Hitzig and the consulting specialists ranged all the way from the aftereffects of a streptococcus infection to blood-vessel disease and pancreatic cancer. The prognosis was somewhat cautious.

Under these circumstances, a sorting out of personal plans and values came rather readily. Assuming that the basic illness would be arrested and that I would be able to work again but that I might be left with limitations of mobility and function, I naturally pondered what physical activity I would miss the most. I was somewhat surprised to find that what pained me most was not the prospect of being separated from my usual globetrotting or lecturing or an active life in sports, especially tennis and golf. What was most difficult to take was the possibility that I might not again be able to play the organ.

Something else became clear to me during that time. I was able to resolve

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

doubts about my future on *SR*. After almost a quarter-century, and with the magazine on solid ground, I had early last year begun to think that perhaps at last the time had come for a change. There was a chance to go into government service; also, an invitation to become head of the East-West Center in Hawaii, in which I had a deep interest. Both invitations exercised profound gravitational pulls. But illness is a great clarifier. I knew very quickly I would not accept either offer. I also knew that the most important thing in my life was to resume my work at *SR*. Being able to get back on the job in time for the twenty-fifth anniversary became an unrelenting obsession.

If the doctors had been puzzled by the cause of the illness they were even more mystified by the relative swiftness and extent of the recovery. For there has been regeneration of the damaged tissue in spine and joints. Muscle atrophy has stopped and new muscle has formed. Weight has been regained, with something to spare. It may have been Stendhal who wrote that it is one of life's great tragedies that infants are unable to sense and comprehend the wonder of life unfolding inside them. This privilege has now been mine. In a very real sense, I have had the exhilarating sensation of being reborn.

I think back on a long series of exciting events in the process of recovery, all of which produced feelings of indescribable delight—the first time since the illness began that I could flex the fingers of my left hand (for hours I observed this phenomenon, staring at the hand in stark wonder); repeating the process a few weeks later with the right hand; the first time I was able to turn a doorknob by myself; the first time I was able to tie my own shoelaces; the first time I could reach up to take down a book from a high shelf; the first time I sat upright without supporting devices in a regular chair; the first time I could move pieces on a chessboard by lifting them rather than pushing them; the first time I was able to hold a golf club, even if I couldn't swing it properly; the first time I was able to stand up unsupported in a charging surf; the first time I could stand on tiptoe; the first time I could hold a camera with steady hand; the first time I could use a typewriter; the first time I went out on a tennis court and felt complete freedom of movement in shoulder, elbow, and wrist; the first time I was able to use all fingers with full mobility on the organ; the first time I was able to shake a man's hand instead of holding out my forearm, as I had done for months. All these experiences were akin to starting up life all over again. And the recovery has continued, day by day and week by week.

Wondrous though all these "firsts" were, nothing gave me deeper pleasure than the *SR* anniversary party. For when I looked around the room I saw more than faces, present and past. I saw a long series of projects and causes with which the magazine identified itself. I am proud that *SR* was the first magazine to report and write in depth about the implications of the atomic age, and to maintain its concern. I am proud of the part *SR* played in the campaign for a ban on nuclear testing. I am proud of *SR*'s role in bringing about reform in the manufacture and dispensing of unsafe drugs, and in giving its readers such an early and authentic awareness of the problems and possibilities of space travel. I am proud of the way *SR* anticipated the far-reaching changes in music records and recording equipment. I am proud of its service to and standing in the educational community. I am proud of its leadership position in the field of travel. I am proud of its stand on cigarette advertising. I am proud of what it has done in relating the world of books to the world of ideas, and of the battle it has waged for freedom of intellectual inquiry.

Most of all, though, I am proud of the people who read the magazine and of their partnership with the editors on special projects. *SR*'s readers successfully carried out a program in Hiroshima for the "moral adoption" of hundreds of children whose parents had died in the atomic explosion. *SR*'s readers helped make it possible to bring the Hiroshima Maidens to the United States for plastic surgery. *SR*'s readers helped provide medical and psychological treatment for Polish ladies who had been injured in forced medical experimentation by Nazi doctors during the Second World War. I am proud of the support *SR*'s readers gave only recently—and are still giving—to Paul Brand's work in fighting leprosy in India.

The most exciting part of each day at *SR* is going through mail from readers from all over the world. Do the opinions of our readers make a difference? Yes. It is hard for me even to estimate the number of times I have thanked readers for a well-deserved rap over the knuckles. Whether with respect to participation in our causes or criticism or encouragement, the readership is the most rewarding aspect of the editor's experience on the magazine. There is a sense that the magazine is being read, thought about, worked over. There can be no sweeter feeling for an editor than this.

For all these reasons and more, I am glad to be back. I do not take the privilege of this editorship lightly. Freedom is the highest prize on this earth. It is also the most precarious and fragile. To work on *SR* is to take part in a widening adventure in intellectual freedom. It is not easy; the responsibilities that go with freedom are not without fatigue. But at least there is more of a sense of being alive than in almost any other work I can think of. For this, and for many other things, I thank *SR*—the people who own it, the people who produce it, and the people who read it and enable it to grow. —N.C.

The President's Message on Vietnam

WE CONGRATULATE President Johnson for his message of April 7 on the Vietnam crisis. It put the emphasis where it ought to be—on the possibilities of rehabilitation, reconstruction, and development. He pledged support for the United Nations Mekong Valley Development Project. He reaffirmed world law as the essential goal for all nations. He corrected the existing impression that the United States would negotiate in Vietnam only on its own terms. No President has ever spoken more eloquently about the things that are more impressive than military power. "A dam built across a great river is impressive. A rich harvest in a hungry land is impressive. The sight of healthy children in a classroom is impressive. These, not mighty arms, are the achievements which the American nation believes to be impressive."

The President correctly pointed to self-determination as the guiding principle in the affairs of nations. Difficult and ostensibly impractical though it may be for them in the present situation, the people of South Vietnam should be given an opportunity to make known their own ideas about their government and about the kind of outside help that may be needed in meeting threats to their independence.

It is to be hoped that the present bombing—whether in North or South Vietnam—will be stopped. The bombing serves only to array people against those who are dropping the bombs. In his constructive proposals, the President has identified a much more effective way than bombing of achieving stability. —N.C.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

LETTERS TO THE EDITOR

Animals in the Laboratory

I WOULD LIKE TO express my thanks to Joseph Wood Krutch for his perceptive and timely article "What Does Violence Say About Man?" [*SR*, Mar. 27]. It is heartening indeed that a writer of Mr. Krutch's stature should devote some of his talent to humane ends.

It is quite horrifying to me that now, in addition to the plight of laboratory animals who are tortured in vain in repetitive and frequently meaningless experiments, we are confronted with the sickening spectacle of experiments with live animals in biology classes at the high school level. It should surely be apparent to anyone who has any psychological insight that such programs could scarcely fail to brutalize the students involved, and that callousness toward animals may lead all too easily to a similar callousness toward human beings.

V. H. SPECTOR.

Charleston, W.Va.

THE PREVALENT ATTITUDE toward the needless killing of animals is shocking. Sick indeed is anyone who feels that a well-rounded education must include observing the agony of creatures being needlessly tortured and killed. A greater respect for the value of life might make this country a more decent place to live.

It is a mockery to call ourselves a civilized nation; we are barbarians and deserve the worst that can happen to us.

ADELE KONNEKER.

Union, N.J.

I WISH TO TAKE ISSUE with Joseph Wood Krutch concerning his remarks about the treatment of laboratory animals.

It would seem strange that the so-called mistreatment of laboratory animals, which for generations have been raised for the sole purpose of experimentation, whose only ecological niche is that provided by man, and which are alive to serve no other function than that of experimental subjects, should be questioned in the context Mr. Krutch is using. It should be apparent that as far as the over-all state in which the animals are kept is concerned, it is to the benefit of the scientist and imperative for the proper conducting of the experiment that only those parameters with which the experiment is concerned should vary; therefore it is usual that the animal is hygienically maintained and properly nourished.

For the experimenter these animals exist only as physio-chemical systems, and this is how it must be if we are to objectively fathom the essence of life—a sentimental approach has never solved any of our problems. Callous, yes, but in the same sense as the physician who must remain aloof from a full awareness of what he must sometimes do for his patient, in order that he may do it at all.

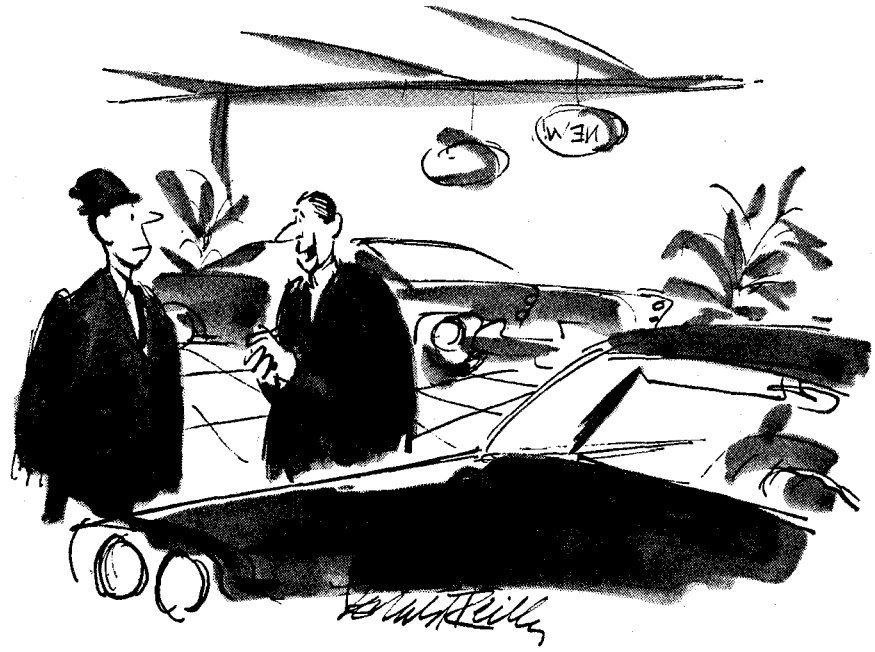
Respect for life is a noble quality, and it is just this respect and the curiosity about the working of nature which leads to experimentation. It is this very curiosity and desire for knowledge (not sadism) which sometimes results in the destruction of the organism under study. This is unfortunate, but necessary, for to stem this curiosity because of the death of certain animals is absurd.

To attribute sadism to experimenters as an attempted justification of some outside control is to do a great injustice to those people who diligently strive to further human knowledge.

As for Mr. Krutch's advocating control over the use of experimental animals, one can but wonder that the obvious pitfalls of such an arrangement are not immediately apparent. To allow a bureaucrat to make value judgments of proposed experiments would be disastrous. It is even difficult for the proponent of a certain experiment to predict its possible worth in relation to overall accumulated knowledge. And who would want to risk the vetoing of an experiment that might have led to the cure for some disease or resulted in a major breakthrough?

ROBERT J. G. LANGE.

U.S. Army Medical Research Laboratory.
Fort Knox, Ky.



"One of our dream-realization specialists will be with you in a moment."

JOSEPH WOOD KRUTCH deserves a large vote of appreciation from his readers. In "What Does Violence Say About Man?" he was a discouraged champion protesting the perversion of our emotional involvement in sadistic violence. Fortunately, however, the week this piece was published the real news was not the sound and fury of violence but the enormous dignity of nonviolence. I could scarcely hear what violence had to say about man, because it was overcome by the sound of marching feet and singing voices on a highway in Alabama. I hope Mr. Krutch will write about what nonviolence has to say about man, and I hope he will do it soon.

If our contemporary violence is "new rather than merely a recrudescence," it is being countered by a nonviolence whose scope and discipline are also new. On the basis of historical precedent, we ought not to underestimate that power which shall overcome.

MARY KIRKPATRICK BROWN.

Evansville, Ind.

Confusion in Kashmir

I HAVE COVERED the Kashmir question for over two decades now and do not know of another situation more fraught with pitfalls for the well-meaning and good-intentioned. It was therefore with great interest that I read Arthur Bernon Tourtellot's article "Kashmir: Dilemma of a People Adrift" [*SR*, Mar. 6].

Permit me to say it is a regrettable and mischievous piece of writing from one who is described as a "historian" gathering material "for a book on constitutionalism." The article shows no understanding either of Kashmir's—or India's—recent history, or of the constitutional position of Kashmir vis-à-vis India, or of India's long and little-understood attempt at creating a secular state.

That *SR*, with its excellent tradition of impartiality and study in depth, should have printed this article marks a sad departure from its consistently high standards of reporting. Self-determination, unfortunately, is not a cure-all and there is such a thing as the greatest good for the greatest number.

M. V. KAMATH,
The Times of India.

Paris, France

WITH REFERENCE TO the article "Kashmir: Dilemma of a People Adrift," the situation as presented by the distinguished historian is true, just, and right. I have not seen any American providing the true picture of that disputed valley so well. I am happy that the people in America still love the truth.

M. YAGULE.

Toronto, Canada

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Two Reports for the Price of One

NEW ORLEANS.

AS A LABORATORY for the Rockefeller Foundation's first venture into orchestral assistance, the New Orleans Philharmonic has turned out to be more productive than could reasonably have been expected. To a degree this relates to the qualifications of conductor Werner Torkanowsky, which have proven to be well mated to the problem of preparing nine contemporary, previously unplayed scores in barely more than a dozen hours of rehearsal, for performance on the campus of Tulane University. But to an even larger degree it relates to the problems of maintaining an orchestra in this particular community, so that before the week was out, it was also a living example of the dilemmas surveyed in the same Rockefeller Foundation's recently published report on the future of the performing arts.

Thus the visitor who had been invited to observe one Rockefeller project in action found himself constantly referring —mentally at least—to the content of the other. Here, in a particularly graphic way, was spread out the struggle for survival that confronts such an organization in a rising-cost market when its sources of income are restricted. Merely to hold its ground takes unending ingenuity; to find replacements for the younger players who are constantly being lured away to larger centers with bigger budgets, or to increase the budget sufficiently to make them happy in New Orleans, is something like expecting the silt in the channels of the Mississippi to dissipate itself. It won't happen without a continuing, uphill struggle.

Whether the "cancelation" of the 1965-66 season that was announced at the beginning of April was an opening gambit or a closing move remains to be seen, but it shed a beam of light on the problems that confront Manager Tom Greene and his board in their efforts to keep a symphony orchestra alive in this city. Rich as it is, New Orleans lacks a suitable hall for an orchestra that now plays in a municipal auditorium; it is both blessed and cursed by a climate that draws people outdoors rather than indoors much of the year; and it is devoted to social customs in which more than a little of the city's wealth sustains the balls and parties that culminate in the annual Mardi Gras. Add to this a less than passionate interest in symphonic music on the part of some who should be sympathetic sources of support, and the picture has more than a share of clouds.

For all the shadows that darkened their future, there can be nothing but praise for the effort put forth by Torkanowsky and his players. More than a little of this could be credited to a sure grasp of what he wanted to achieve and a sound understanding of how to go about getting it. A violinist by training (in Israel), Torkanowsky has a liberal share of practical experience as an orchestral player, in addition to the benefit of studies with the late Pierre Monteux. He wasted little time with preliminaries or dissertations, concentrating instead on the trouble spots of each new work, which, in turn, clarified the problem of style, whether it was neo-Hindemith, post-Schoenberg, or second-generation Bartok.

All of these inclinations (and more) turned up in the works that were performed, a phenomenon that was by no means unexpected. It was also to be expected that the creative level in such a batch of unperformed works fluctuated widely, with the most of it in the mature scores of Santoro (Brazil) and Galindo (Mexico), previously mentioned. But it was unexpected, and more gratifying to this listening taste, to find that in William S. Fischer, whose *Statement* brought together a chanting chorus with the orchestra, Xavier University has a composer of excellent equipment and considerable enterprise, as the University of Texas has in Lothar Klein. The latter's inclinations take his feet in the different direction of the twin peaks of Berg and Schoenberg, but his eyes, too, are on the stars. Jack Gottlieb's *Pieces of Seven*, which blew the breeze of Broadway southward, completed the new works of Program II.

For what it was worth, the experience of attending rehearsals as well as concerts showed that even younger symphony musicians (and the New Orleans ensemble has more than its share of such conservatory products, who are technically adept but not yet thoroughly routined) fare better with styles on the Hindemith-Bartok-Stravinsky side of the compositional Great Divide than they do with the closer-knit chromatic textures of the twentieth-century Viennese and their inheritors. In the more conventional texture of Dickerson's *Concert Overture* and even Santoro's Symphony No. 7 the sound was decidely better than it was, say, in Lees's *Concertante Breve* or Klein's *Trio Concertante*. However, it was still another purpose of the Rockefeller program to promote the ability of the orchestra to perform such works, and this it assuredly did.

NEW YORK.

A LIVELY company, a varied repertory, and an attractive price scale combined to build attendance at the final weeks and days of the Ballet Theatre's engagement in Lincoln Center to gratifying totals of interest as well as income. Important as income is (and one week's $93,000 was the best to date for a ballet in the New York State Theater), interest is even more, for it assures a return engagement under the same roof next January and thus provides an incentive for the company to go on from the achievements of its current (twenty-fifth anniversary) season.

These included the restoration to the active list of such worthy works as *Les Noces* and *La Sylphide*, the re-production of such ballets of Agnes de Mille as *Fall River Legend* and *Tally-ho* (now called *The Frail Quarry*), as well as the introduction of her *Four Marys* and *The Wind in the Mountains*. Other matters, such as William Dollar's *The Combat*, are less consequential but add variety to the repertory, which is, for the most part, well dressed and attractively set.

For those who have seen Ballet Theatre over the full course (which is to say since its debut on a January night in 1940 at the Center Theater), it brings to mind the French proverb "Plus ça change, plus c'est la même chose."

Though the names of its performers change—all except, of course, that of Lucia Chase, its founder-figure, who is still doing the Stepmother in *Fall River Legend*—certain characteristics remain the same. These include more diversity of matter than unity of style, a tendency to spread effort thin over a big repertory rather than to tighten, refine, and perfect ensemble in a more limited one. Perhaps that is a way to the affections of a big public, but it tends to put emphasis on entertainment rather than on higher artistic aspirations such as those of the big foreign companies and the New York City Ballet, too.

The biggest "name" in the company now is Lupe Serrano's, a repute earned by a high degree of physical efficiency, especially in a role cut to her taut measure by Dollar in *The Combat* or the showy *Black Swan* Pas de Deux out of *Le Lac de Cygne*. (I did not see her Giselle, which was widely praised). For the most part, her focus tends to zero in on sharp attacks, strong leg thrusts, and other muscular virtuosity, with their bravo-rousing potential. But surely there has been some small elevation of standards hereabouts since Ballet Theatre was new, which remains invisible in its work.

—IRVING KOLODIN.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Books

SR SR SR SR SR SR SR SR SR SR SR SR SR

18 *SR*'s Check List of the Week's New Books
31 Literary Horizons: Granville Hicks reviews "Dreiser," by W. A. Swanberg
32 Letters to the Book Review Editor
33 The Wretched of the Earth, by Frantz Fanon
34 The Anarchists, by James Joll
36 The Father and Other Stories, by R. V. Cassill. The Ambassador, by Morris L. West
37 Still Circling Moose Jaw, by Richard Bissell. Twelve Chases on West Ninety-ninth Street, by Roy Bongartz
44 Books for Young People, by Alice Dalgliesh
46 Workshops for Writers: *SR*'s Annual Preview of Writers' Summer Conferences, by Gorham Munson
52 Countryman: A Summary of Belief, by Hal Borland. The Teaching of Reverence for Life, by Albert Schweitzer
53 Death in the Castle, by Pearl Buck
53 The Gulistan or Rose Garden of Sa'di, translated by Edward Rehatsek
54 Bourgeois Anonymous, by Morris Philipson
54 Criminal Record

LITERARY HORIZONS

A Liar in Search of the Truth

IN 1961 we had Mark Schorer's *Sinclair Lewis*, which ran to 967 pages, and in 1962 Arthur and Barbara Gelb's *O'Neill*, which reached 970. Now we are given W. A. Swanberg's *Dreiser* (Scribners, $10), and that has 614 pages. In spite of their length, I found both the Lewis book and the O'Neill fascinating; and the Dreiser is no less so. Swanberg, who has written biographies of Jim Fisk, William Randolph Hearst, and others, makes no claim to be a critic; he is simply telling the story of a man's life in straightforward if undistinguished prose. In getting at the facts of that life, he has done a first-rate job of research.

Dreiser, perhaps more than most writers, deserves a detailed biography of this sort, for his life was so full of contradictions that any brief treatment is likely to be misleading. The biographer has to let the facts speak for themselves, just as Dreiser did in his novels. *The Letters of Theodore Dreiser*, edited in three volumes by Robert H. Elias in 1959, gave some idea of the man's complexity, but this is the first time that the whole record has been set down.

We learn at the outset that Dreiser told the truth, for once, about the hardships of his boyhood: the large family was desperately poor, the father as unreasonable as he was unlucky, the mother a miracle of courage and resourcefulness. Young Theodore's career began badly, and it is astonishing that, by the time he was twenty-one, he had made a promising beginning as a newspaperman. He always believed that his character had been shaped, or misshaped, by his early sufferings, and he was probably more nearly right about that than about most things.

Swanberg goes through the whole story. He gives an account, rather different from that circulated by Dreiser, of the "suppression" of *Sister Carrie*. He describes the extraordinary years 1907-1910, when Dreiser had a great commercial success as editor of the Butterick publications, devoted to Victorian morality and the sale of patterns. After that came a period of remarkable productivity, in which Dreiser wrote *Jennie Gerhardt*, *The "Genius,"* *The Financier*, and *The Titan*, as well as many short pieces. A less fruitful period followed, but in 1925 *An American Tragedy* brought Dreiser his first great popular success. Thereafter there was the twenty years' struggle to survive as a literary force.

It has been known that Dreiser, during his whole life, was much concerned with women, but his career as a philanderer has never been so fully documented before. In 1898 he married Sara White, from whom he was soon separated because of his constant infidelities. For more than twenty years he lived, off and on, with Helen Richardson, whom he finally married shortly before his death. As for the others, there were scores of them, whom he pursued not at all with the cynicism of a practiced roué but with the inarticulate ardor of a pimply-faced adolescent. No college girl could write him a fan letter without his trying to get her into bed with him, and often enough he succeeded. Indeed, even before he had a reputation as a Great Man, he seems to have been uncommonly attractive to women.

HE was hard on his women, and on his friends of both sexes, and particularly on his publishers. He flitted from one publisher to another, almost always leaving a sizable debt behind him. The toughest men in what is generally regarded as a hard-boiled business became gullible lads when Dreiser tapped them for advances. If it has to be granted that he was often badly in need of money, it must also be pointed out that he was conspicuously lacking in anything that could be called a conscience.

Swanberg is no hero worshipper. In a summary passage he says that Dreiser was "on one plane a selfish, bullying, unreasonable, capricious, deceitful, evil old man." This is understatement. All his life Dreiser was an incorrigible and rather stupid liar, untrustworthy on every conceivable count. He was a cheat, given to plagiarism and quite willing to sign his name to the work of a hireling or a friend. He was bad-tempered, rude, ungrateful, often extravagant in a flashy way and yet fundamentally stingy. He was intensely suspicious of everyone, and quick to be jealous. In spite of his boasted devotion to science he was abjectly superstitious, and could easily be taken in by such quacks as Dr. Albert Abrams. Whatever his professed love of humanity, he managed to hurt most of the human beings whose lives he touched.

On the other hand, as Swanberg goes on to point out in the passage I have quoted, Dreiser was always seeking, in his peculiarly anguished way, to discover the meaning of life. In his later years, instead of finishing the novels for which he was under contract, he persisted in working on a kind of universal philosophy, a task for which no one could have been less fitted. The novels, from *Sister Carrie* on, are full of reflections on the mysteries of existence. ("Oh, Carrie, Carrie! Oh, blind strivings

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

of the human heart!") As Swanberg says, and others have said before him, Dreiser's interest in Communism was religious in character, reflecting both his political blindness and his humanitarian aspirations. Liar that he was, in his serious work he was always fumbling his way towards truth.

At the time of Dreiser's death, H. L. Mencken, one of his earliest and most devoted friends and one of the last to be alienated, wrote:

> While Dreiser lived all the literary snobs and popinjays of the country, including your present abject servant, devoted themselves to reminding him of his defects. He had, to be sure, a number of them. For one thing, he came into the world with an incurable antipathy to the *mot juste*; for another thing, he had an insatiable appetite for the obviously not true. But the fact remains that he was a great artist, and that no other American of his generation left so wide and handsome a mark upon the national letters.

Whether Dreiser was actually a great artist has been much debated, but his historical importance is undeniable. He looked on life as none of his predecessors had done, and he was not afraid to tell what he saw. Since what he did came so directly out of what he saw, we need to know the man, and Swanberg has come as close as anyone can to showing him to us. Like Lewis and O'Neill, Dreiser led a tortured life, and like them he made something out of his torments. His books may not be much read today except in literature classes, but the "wide and handsome mark" he left will not be forgotten for a long time.

—Granville Hicks.

FRAZER YOUNG'S LITERARY CRYPT NO. 1133

A cryptogram is writing in cipher. Every letter is part of a code that remains constant throughout the puzzle. Answer No. 1133 will be found in the next issue.

QEMOGKMM AKG HBP HPERC QREMB DP QK MKKG OG S TOXK-WKSZ-PRC YSZ VZPECRW ASJK AKCOKXSR VZPGPEGYK-AKGDM PG KYPGPAOYM.

BKGZW ZPQOGMPG

Answer to Literary Crypt No. 1132

A drama critic is a person who surprises the playwright by informing him what he meant. —Wilson Mizner.

LETTERS TO THE Book Review Editor

Horrid Jemima

In his review of *Where Mist Clothes Dream and Song Runs Naked*, by Sara [*SR*, April 3], Haskel Frankel refers to the "little girl who had a little curl right down the middle of her forehead" as "that no-name girl."

Sir, this is a poem by H. W. Longfellow . . . the last verse of one [version] is: "Her parents heard the noise and thought it was the boys/ Playing at a combat in the attic,/ But when they climbed the stair and found Jemima there/ They turned her up and spanked her most emphatic!"

So she did have a name.

J. Alexander Macoun.

Jaffrey, N.H.

Editor's note: *Although the familiar "There was a little girl . . ." is popularly attributed to Longfellow, Thomas Bailey Aldrich has also received credit for the poem. Because literary scholars rule out both, the jingle is usually signed "Anon." in collections of children's rhymes.*

Personalities and Conflicts

I, too, would like more precise information about the Baltic Sea, as does C. Northcote Parkinson in his Feb. 20 review of *The Sea and the Sword*, by Oliver Warner. However, I hold that a reviewer needs to show an understanding of the author's purpose, which was limited to a portrayal of personalities and conflicts over a period of 300 years. Because Oliver Warner doesn't give the cartography which Mr. Parkinson wants does not necessarily make the book "a very bad book indeed."

Irving E. Bender.

Lisbon, Portugal

Treasured Trash?

Alfred Barr, Jr., in his zeal to discredit any argument against those trends in art acceptable to the Museum of Modern Art (see his letter in *SR*, Feb. 27), overlooks some salient points. . . .

[Referring to Selden Rodman's review of *Art and Anarchy*, *SR*, Dec. 12, 1964] Mr. Barr states, "Since 1952, Picasso has several times denied the authenticity of this 'interview.'" What might be more pertinent is whether Picasso categorically denies that the "confession" accurately reflects his motivations. Even his bitterest foes do not deny Picasso's capacity, and indeed are most offended precisely that a painter of Picasso's mastery should squander his genius on sensationalism.

Incidentally, Bill McGaw in the *Southwesterner* of January 1965 reports that in the early 1950s José Iturbi told him that his good friend Pablo Picasso had once confided, "José, when I was young I was one of the finest painters ever to live, but nobody bought my work. I had to stop painting and turn out the cheap trash they thought they wanted. Now the idiots will pay anything for it, for they buy publicity, not art." . . .

Marcia Dickinson.

Columbus, N.M.

Think Time

Emile Capouya gives an excellent report on Colin Wilson's *Beyond the Outsider* [*SR*, March 20]. I was particularly impressed with Mr. Capouya's ability to specifically articulate what has been both my most persistent and most illusory reaction to what Wilson seems to be trying to say. . . . I have always found Wilson's works to be stimulating precisely because they lacked that element of communal efficacy which his subject matter so emphatically demands. I am young, I am a student definitively as well as in actuality, and I have many things to think about before I start writing about them. Mr. Wilson also perhaps should think quietly a few years before he writes. Perhaps not. *That* also must be thought about. My thanks to Mr. Capouya for his thinking.

Alan Baas,
University of Santa Clara,
California.

Santa Clara, Calif.

Overset Legerdemain

I wish you would stop running the same letter about my review of *P. S. Wilkinson* [*SR*, Feb. 6]. The issue of April 10 carried a letter from L. A. Campbell of Jacksonville, Fla., that is almost identical with another printed March 6 by the same person. What goes on?

David (The Conjurer's Delight) Dempsey.

Rye, N.Y.

A Critical People

In reference to Judge Michael Musmanno's comment anent *The Italians* [*SR*, March 27], . . . Luigi Barzini speaks and writes as would a European concerning his country's foibles, and his countrymen's attested virtues and capabilities. The Italians are a highly critical people—wise in their assessment of others' deficiencies, and of their own fullness in enjoying life. The Italian is essentially a practical individual, whose genius and love for life has clearly manifested itself through war, political upheaval, civil strife and military chaos.

Luigi Barzini is a newspaperman who has evidently lived through many Italian crises, and the book is clearly a testament to turbulence and love of beauty found in Italy and in its teeming cities. One leaves the book with a feeling that here is a people who have indeed survived—whether it be war, or famine, or social upheaval, or even Judge Musmanno's thwarted view of his forebears.

Frank Carollo.

Staten Island, N.Y.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Time to Turn a Tide of Violence?

The Wretched of the Earth, *by Frantz Fanon, translated from the French by Constance Farrington (Grove. 255 pp. $5), addressed to deprived peoples, grapples with, among other topics, the connection between violence and freedom in the context of colonial revolution. The social causes involved in the colonial movements of liberation have long been of concern to Emile Capouya.*

By EMILE CAPOUYA

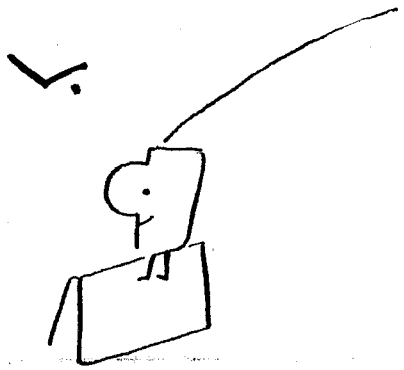
THE PUBLISHER describes *The Wretched of the Earth* in these terms: "A Negro psychoanalyst's study of the problems of racism and colonialism in the world today." That is accurate as far as it goes, but it is rather like describing the Declaration of Independence as "A Virginia planter's criticisms of the colonial policies of Great Britain." Thomas Jefferson's document was not a position paper but an explosion. *The Wretched of the Earth* is an explosion.

Frantz Fanon was born in Martinique and educated in France. During the Algerian revolution he was attached to a hospital as a psychiatrist, and largely as a result of his experiences in treating the mental illnesses of French torturers and Algerian victims, he decided to join the rebels. (He died of cancer in 1961, when he was thirty-six, so he did not live to see the establishment of torture centers for Algerians in a free Algeria, such as were reported by the *Canard enchaîné* a month or so ago; however, his largely unheeded prophecies and counsels allow the reader to make his own diagnosis of this new outbreak of an old disease.) Fanon quickly established himself as one of the most significant theoreticians of colonial revolution. Together with the essays on guerrilla warfare of Mao Tse-tung and Major Ernesto Guevara, *The Wretched of the Earth* supplies whatever technical and ideological inspiration may be needed for current and future revolutions of that kind.

It is not addressed to the French, the white South Africans, or the Americans, but to their antagonists in Africa, Latin America, and Vietnam. Nevertheless, it concerns us, for it gives the ground plan of that new world coming into being, in which we shall no longer be the leaders —let alone the masters—since we have shown ourselves to be too stupid and too immoral to provide leadership in the terms demanded by the age. When Malcolm, trying Macduff's temper, loads himself with supposititious crimes, and says, "If such a one be fit to govern, speak," Macduff returns, "Fit to govern! No, not to live!" In our case it may come to that, since our trespasses are real and not imaginary.

Fanon's book is divided into four sections that deal with the connection between violence and freedom in the context of colonial revolution, the difficulty of maintaining the purity of the revolutionary impulse after liberation, the significance of nationalism in newly independent states, and the question of culture in the nations born of revolution. A fifth section presents a series of clinical reports of mental disorder in the setting of colonial war. The first of these discussions is the most immediately striking, and is, indeed, the particular concern of Jean-Paul Sartre's preface.

THE relations that Western countries have had with the so-called backward regions, and the effects of those relations, are hard for us to grasp. In the first place, most of our dealings with colonials are carried on by specialized groups—soldiers, technicians, merchants, government officials, and lay or religious welfare workers. Such persons, as a result of long sojourns in the colonized countries, most often come to accept the conditions obtaining there as normal, or at least unavoidable, particularly since they themselves always enjoy privileged economic and social status with regard to the native population. Intercourse with that population is governed by assumptions of superiority on the part of the Westerners, expressed now in terms of a patronizing condescension, now in rudeness that turns easily to violence.



Those attitudes represent the underlying reality of the colonial situation—that the Westerners are in the country in order to exploit its natural resources and its human population, and where indirect and gentle means fail, direct and brutal ones are resorted to. In any case, the gentle means are unfailingly backed up by garrisons and gunboats.

All this goes on far from our own shores and far from our thoughts. Here at home, colonial conditions for the most part are reflected in abstract summaries only: the manifests of cargo vessels bringing in ore, palm-nut oil, industrial gums, or the cargo lists of the outward-bound ships loaded with machinery, bales of secondhand clothing, old newspapers, and small quantities of luxury goods; official surveys of balance-of-trade figures, investment figures, earnings reports, and so on. In the very best case, the process of colonial exploitation is carried on so smoothly and invisibly that Americans—to take the outstanding example—are generally unaware that their country is the most successful colonial power in the world, that all the territory between the Rio Grande and the Tierra del Fuego belongs to them and supports their enviable standard of living. Luckily for the success of the system, the American government is better informed. When a small island nation attempts to break out of the system and expropriate its American owners, our government institutes a blockade designed to starve the population. In other cases it makes and unmakes governments by offering or withholding loans, by subsidizing and arming rebels, by raising or lowering tariffs and import quotas, and in extreme cases by sending in the marines.

SO what? Well, it turns out that per capita caloric intake in the underdeveloped countries has been decreasing rather than rising—and not because their populations have no appetite. On the contrary, they are sincerely hungry. From their point of view, the intention of our loans and tariffs and subsidies and soldiery is to make them hungrier, *to underdevelop them.* That is why Latin Americans do not like North Americans and call us by an unpleasant name. And at that our intervention in their lives has been on the whole abstract and gentlemanly. We have not usually dealt with them as with conquered nations, in the manner of the French in North Africa, the Portuguese in Angola, the Belgians in the Congo, or the British in India. We haven't had to. Only in Korea and Vietnam has the United States resorted to the ultimate argument in dealing with restive colonials. And as we know from reports in *Life* magazine and the *New York Times,* the ultimate argument includes petrole-

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

um jelly for incinerating native villages, torture of prisoners, and a gas that the State Department calls harmless but that other nations call poisonous.

All this has been going on, *mutatis mutandis*, for 500 years. The spread of modern technology is bringing it to a halt. The colonized peoples feel a hatred for us that knots them into one universal cramp. As a psychiatrist, Frantz Fanon recommends that they get us out of their system by killing as many of us as they can. Especially since nothing short of death seems likely to make us let go.

To us, the intended victims, the treatment sounds rather drastic. Why should the colonial populations want to burden their souls with our murder? As individuals, we feel no bad conscience for their misery. We did not, as individuals, take the decisions that converted their subsistence-economies into one-crop export economies tied to our needs. Right here at home, those of us who are white do not feel personally responsible for the misery and frustration suffered by our black fellow-citizens. When Mr. LeRoi Jones expresses to audiences of white liberals his complete disaffection and lack of interest in their doings, to the point that their deaths would leave him unmoved, those of us at least who are white find his remarks scarcely comprehensible. What can he possibly have against good-natured us? How much more unseemly, then, the diatribe of the black psychiatrist and arch-rebel, and his suggestion that killing colonists is mental hygiene for the colonized.

WHENCE this exaltation of violence on the part of a man whose words on every other subject proclaim him a passionate humanitarian? To begin with, violence is the essential feature of colonialism at all times; Fanon did not invent it. It is directed against the colonized population by the foreign overlords or by those native élites that keep the bank business looking good in Switzerland. The armed forces of such states have only one function, to keep the populace from revolting. And that populace, reduced for the most part to a brutalized proletariat, is violent to its own members —but that is familiar enough to us from our experience of the class-ghettos and race-ghettos of great American cities. Further, the colonial overlords will not go without a fight. Nor after their departure will they leave off arming opportunist elements among the natives with whom they think they can do business, the Tshombes of this world.

Violence characterizes the colonial situation from first to last, and Fanon tells the colonial peoples, if you wish to be free you must fight, that is, reverse the current of violence. You will find your manhood in so doing. And in this period of history, colonial rebellion makes good sense, since it can be stated categorically that the great powers cannot deal effectively with struggles for liberation conducted in the form of guerrilla war.

I have dealt with the rationale of only one section of Fanon's book because it is the one that administers the most salutary shock. But I believe that readers owe it to their education to study the whole of it. They will see how it was possible for Fanon to draw in advance the physiognomy of the newly-created states, and point out what triumphs and what dreadful disillusionments await the makers of revolution. They may catch, in particular, a hint of the humanism and egalitarian aspiration that has all but abandoned our own societies to take refuge among the wretched of the earth.

No Rules But Their Own Rules

***The Anarchists**, by James Joll (Atlantic-Little, Brown. 303 pp. $6), presents the history of anarchist thought and action from William Godwin to the Spanish Civil War. Max Nomad, once active in the revolutionary underground of Western and Eastern Europe, is the author of "Rebels and Renegades" and "Dreamers, Dynamiters, and Demagogues."*

By MAX NOMAD

JAMES JOLL's book reminds this reviewer of G. K. Chesterton's famous saying that "it always takes a considerable time to see the simple and central fact about anything." What is the "central fact" about anarchism? Is it, as *vox populi* has it, a psycho-pathological urge to destroy law and order, and to give free rein to Caliban? Is it, as the anarchists believe, the revolt of the free spirits against authority, and their desire to establish an ideal society of harmony, justice, tolerance, and love? Is it a hodgepodge of contradictory ideas changing kaleidoscopically from one generation to another?

The Anarchists offers a curious array of fascinating facts and pen portraits, interlarded with a great display of historical and philosophical erudition as behooves a professor. Moreover, the author is altogether unprejudiced; he attempts to do justice both to anarchist philosophy and to its hapless champions. Hapless, because, except for the Spanish-speaking orbit, the movement inspired by their ideas has for decades been as dead as any of the heretical sects that deviated from the official teachings of the early Church.

But will the reader find there the "central fact"? The central fact about anarchism, as this reviewer understands it, is the answer to the question "What made the Anarchists tick?" To read Professor Joll's book, one gets the impression that, at bottom, the various schools of anarchism, for all their divergences, wanted the same thing: the elimination of the state and of all the privileged classes. Generally speaking, as far as the conscious urge of most anarchists is concerned, this answer might be satisfactory. However, to quote Marx—he was not the fountain of all wisdom, but sometimes he said very profound things—"as in private life a distinction is made between what a man thinks of himself and says, and what he really is and does, all the more, must the phrases and notions of parties in historic struggles be distinguished from their real organism and their real interests, and their opinions of themselves must be distinguished from what they really are."

What they really are. There is, alas, in Professor Joll's book not a trace of an insight into the subconscious mind and the unconscious urges of those he wrote about. The book deals exclusively with what the outstanding anarchists wrote or did, without drawing any conclusions from those of their sayings or actions which may tend to refute his statement that "anarchism is necessarily a creed of all or nothing," and which might justify the present reviewer's seemingly paradoxical claim that at bottom there have never been any consistent anarchist thinkers.

Professor Joll's book correctly distinguishes four different phases of the anarchist movement. The "mutualist," ultra-moderate one, connected with the name of Pierre Joseph Proudhon; the conspiratorial, dominated by Mikhail Bakunin; the terrorist phase, during which the names of Peter Kropotkin and Errico Malatesta were in the foreground; and, finally, anarcho-syndicalism, initiated by the now almost forgotten Fernand Pelloutier. But, unfortunately, the author has made no attempt to analyze the social composition of the elements that joined the anarchist movement during each of its four phases. Had he done so, he would have found that the following of Proudhon consisted chiefly of skilled workers, anxious to achieve economic independence through the bloodless bootstrap-pulling scheme of

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Proudhon's "People's Bank." He would have found that those who accepted the leadership of the fiery Bakunin were mostly déclassé intellectuals, hoping for an immediate revolution which would enable them to "take over." He would have also found that those who called themselves anarchists after Bakunin's grand revolutionary plans had fizzled out were a psychological rather than a social category: quasi-religious believers in an unattainable, faraway ideal, hopelessly protesting against the status quo and occasionally seasoning that protest with violent individual acts of terrorism. And, finally, he would have realized that the anarcho-syndicalists, that is, the anarchists of the fourth phase, were at bottom trade unionists with a radical vocabulary, moving inevitably in the direction of trade-union respectability.

Now, what about the author's claim that anarchism is "necessarily a creed of all or nothing"? Let us start with Proudhon (1809-1865), the first political writer to call himself an anarchist. He rejected the state, as did all the anarchists after him; but his rejection eventually resolved itself in a demand for the splitting up of France into twelve autonomous provinces. This may be called "federalism" or "decentralized democracy," but it is not anarchism (in the sense of "no government"), and it could not be called "all or nothing." For if this is anarchism, then a man who prefers meat balls to a steak could be called a vegetarian.

The same holds to a much greater degree with Bakunin (1814-1876), anarchism's most glamorous figure. The author gives a glowing and sympathetic account of that matchless hero's incredibly romantic career. But he neglects to point out the glaring contradiction between Bakunin's public utterances, in which he demanded the immediate destruction of all government, and the statements he made at the same time in confidential letters to the inner circle of his followers, in which he spoke of the "invisible dictatorship" that the members of his secret organization would exert immediately after the victorious revolution. A dictatorship, apparently as a "transition" before the establishment of a faultless utopia, certainly does not denote the idea of "all or nothing." And one wonders how much of his "anarchism" a man would retain once he became a dictator. (In 1892, José Llunas, a prominent Spanish anarchist writer of the Bakuninist School, in a pamphlet discussing the problems of the coming revolution, visualized a "transitional" period under a regular government carried on by anarchists who would call themselves socialists in order to safeguard the consistency of anarchist principles.)

Did Kropotkin (1842-1921), the exprince and perhaps the most appealing revolutionary of all time, vindicate Joll's claim as to "all or nothing"? Kropotkin certainly did not aspire to any dictatorship, visible or "invisible." But, like any liberal or democrat, he made a distinction between a democratic republic and a semi-absolutist monarchy; moreover, in 1907 he scandalized some of his naïve "all or nothing" followers by declaring that in case of war he would defend France against Germany. Even long before that, in a lecture about the state and its role in history, Kropotkin actually claimed that Greek classical antiquity knew of no "state" before the rise of the Macedonian empire and that, as far as modern history is concerned, the state has been in existence only since the sixteenth century, the time of the formation of the great empires. From that one can easily infer what he was ready to accept as a non-state.

Next to Kropotkin the best-known champion of international anarchism was Malatesta (1853-1932). Professor Joll has many nice things to say about him, and they are all deserved. But, as in the case of Proudhon, Bakunin, and Kropotkin, the author fails to put his finger on that aspect of Malatesta's views which shows that, for all the utopianism of his ideal, he was a realist who did not believe in the possibility of an anarchist revolution. A revolution carried out by anarchists alone, he argued, would result in the contradictory absurdity of an anarchist dictatorship, considering that at the time of the revolution the anarchists would constitute a minority. Hence he was in favor of helping the democratic socialists in the task of overthrowing capitalism, since only then would the anarchists—under the conditions of democratic socialism—have a chance, through their example and experimentation, to prove to the masses the preferability of voluntary producers' organizations.

The syndicalist phase of anarchism likewise fails to confirm the author's "all or nothing" thesis. To be sure, the eyes of the anarcho-syndicalists (and of those syndicalists who preferred not to use the anarchist prefix) were set on the final general strike that would expropriate the capitalists. But they also believed in partial strikes that would improve the workers' standard of living under the capitalist system. And the two schools of syndicalism believed either in "all power to the unions," that is, to the union leaders, or in "all social administration to the communes," that is, to the municipal governments. It takes a great deal of imagination to call this "anarchism." But there is not a word about it in the book.

In his chapter about the Spanish anarchists the author fails to mention the most important fact that the FAI (Iberian Anarchist Federation), the militant body in control of the Spanish anarcho-syndicalist labor unions, was actually what one might call an anarcho-Bolshevik party, that is, an organization which, under anarchist slogans, actually attempted to seize power after the Revolution of 1931.

Some passages in the chapter about syndicalism are rendered meaningless by the author's failure to realize that the French term *syndicat* means labor union and that it is absolutely wrong to translate it into English as "syndicate." He also ignores the fact that the French term *syndicalisme* means labor unionism, and that it is not permissible to translate it into English as "syndicalism." The French always write *syndicalisme révolutionnaire* whenever they want to convey the idea of what in English is called syndicalism. This compounds the confusion caused by the mistranslation of the term *syndicat*.

One might forgive the misspelling of some non-English names; but the American reader will be rather surprised when he sees the name of "Big Bill" Haywood of IWW fame misspelled more than a dozen times as "Hayward."

However, for all its shortcomings, the book has its merits. Its facts, by and large, are correct and it steers clear of all the malicious slander and gossip hurled against anarchism during its heyday.

Hickory Dickory

By Hollis Summers

I HAVE never expected to find a bone in my cupboard,
Or pies equipped with plums and singing birds,

Or initialed commissioned cakes, gentlemen's eggs,
Hot or cold pease-porridge, or talking pigs;

I have no more waked among stair-wandering ganders,
Or sheep, or cats, or winds, or seated spiders,
Than I have set forth to Banbury Cross or the moon,
Following a King of France or a piper's son;

Or slept in a tree top, or a shoe, or a hay-cock;
But the mice race up and down the clock.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

The Prizes of False Prophets

The Father and Other Stories, *by R. V. Cassill (Simon & Schuster. 254 pp. $4.95), is concerned with disillusionment and guilt and the consequent need for punishment. Jonathan Baumbach's "The Landscape of Nightmare: Studies in the Contemporary Novel" was published recently.*

By JONATHAN BAUMBACH

THIS is a surprising collection of stories. At his worst, his trickiest, his most melodramatic, R. V. Cassill is an exciting writer—passionate, serious, moral; concerned pre-eminently with character, with the possibilities of human behavior, and not (as are so many of his contemporaries) merely with the idea of our dislocation.

Largely, these stories deal with discovery and disillusion, guilt and loss, the irremediable impact of knowledge. As the disappointed boy of "The Prize" tells us, "I would just be too smart to hope for anything again, that was all." To commit oneself to hope is to court humiliation and loss. At the end of this story, the boy's parents, to salve his unhappiness, buy him the same prize he has failed to win in the contest—a chrome-plated model of a dirigible. It is his final humiliation to be given what he hasn't earned, the very symbol of his failure.

In "Larchmoor Is Not the World" an aging professor of English, in rebellion against the fraud of the system, sacrifices his livelihood, the caution-earned comforts of his sanctuary, in a quixotic confrontation with the president of the school. It is his commitment to literature, to the fantasy of possibility, that undoes the old man. The girl he tries to protect from the president's authority is an extension of all the heroines of literature he has silently and secretly defended in his unacknowledged dreams.

"This Hand, These Talons" and "The Father" are about the inescapable nightmare of guilt. The hero of "This Hand, These Talons" is tormented by the killing he has done in the war, for which he was not punished but rewarded. He is valued most by his wife and in-laws for that part of himself that he values least. Since no one else will punish him, he must punish himself; it is the only means of redemption left him.

Like Katherine Anne Porter's "Noon Wine," to which it bears a certain resemblance, "The Father" has an inexorable quality, as though it were something engraved in the fate of the race. Years ago the father, to save his son's life, had to cut off the boy's hand. He re-enacts the episode, with his grandson as victim, in order to force the world to acknowledge that he deserves to be punished: "If they did not believe him sane, they would not punish him for this repetition of his guilt, and if he could not trick those who ought to love him into responsibility for a just punishment, then there was no hope for him in all this vast gleam of silence." As with so many of the stories, the power of the writing rescues the ending from its contrived melodrama.

In the best of these stories there is a moment of madness when the protagonist discovers that his knowledge of the world falls short of its final horror. One is rewarded for one's crimes, for one's failures; and the prize is destructive because the recipient has no sense of its being his own.

—*Michael V. Korda.*

R. V. Casill—beyond dislocation.

The Diplomat's Side of the Dilemma

The Ambassador, *by Morris L. West (Morrow. 275 pp. $4.95), makes clear that in Vietnam today there are no heroes or villains—just struggling, imperfect human beings. John M. Allison has been United States Ambassador to Japan, Indonesia, and Czechoslovakia.*

By JOHN M. ALLISON

IT WOULD be interesting to wander around the sixth- and seventh-floor corridors of the State Department the day after this story of travail in Vietnam is published and observe the reactions. There is sufficient truth in it to make the sensitive squirm but enough errors in detail and evidence of ignorance of how embassies really operate so that those who wish can shrug it off as truly fiction by a sentimentalist who just doesn't know what he is talking about.

And of course it is fiction. The author makes a point of emphasizing this in the front of the book. He insists that those who try to identify the characters with real people "will find themselves betrayed into anomalies." And he is said to be on record as stating specifically that the Ambassador he is writing about is not (repeat not, as they say in embassy cables) Henry Cabot Lodge. Anyone who knows Ambassador Lodge will have no difficulty accepting this disclaimer.

I couldn't shrug it off. The errors in detail and diplomatic procedure annoyed me but the depth of the author's knowledge and understanding of Asia and Asian reactions to the West, particularly in countries but recently freed from colonialism, only inspired admiration. A far more vivid picture of the true complexity of what we are up against in Vietnam, in all its facets, is found in this story than in most official reports and the writings of correspondents and so-called "expert" academicians.

Perhaps the most truthful aspect of this continuously gripping tale is how it makes clear that in the maelstrom that is Vietnam today there are no heroes or villains, no "good guys" and "bad guys," but just struggling, imperfect human beings. The CIA station chief comes the nearest to being the villain of the story but there is also good to be said for him, and Mr. West says it. Some do better than others but all of them are caught up in a situation over which they have but little control whether they realize it or not.

The military dilemma with all its frustrations is aptly described by General Tolliver, the head of the Military

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Mr. Thomson vs. Mr. Webb: a debate over the merits of a year-round gift carton for the world's finest Scotch.

George Thomson, Director and Master Blender, and Arthur F. Webb, Managing Director of John Walker & Sons Ltd., photographed in Kilmarnock, Scotland.

Mr. Thomson had a point. He contended that Johnnie Walker Black Label doesn't need to make a display of itself; that no trappings could embellish a Scotch blended from over 40 of the finest aged Highland malt whiskies and just the right amount of mature Scotch grain whisky. (He blended them himself.)

Mr. Webb agreed that Johnnie Walker Black Label is a most tasteful Scotch (he is Managing Director of the Company) and deserves to be so presented. He maintained that the carton would be properly decorous, nearly as impeccable as the Scotch inside. The same distinguished gift carton that attracted favorable comment during the holidays.

In defense of extending the season for gifts

Furthermore, Mr. Webb could see no reason why generosity should be limited by season. Might not thoughtful people find occasion to give Black Label throughout the year? And why not compliment their taste with a carton that complements their Scotch?

Mr. Webb was of the opinion that they should make the carton available for package stores in the United States. Mr. Thomson is not only the most knowledgeable of master blenders, he is also a reasonable man. He agreed.

We suggest you try the Scotch. The superiority of Johnnie Walker Black Label is recognized throughout the world by people who know Scotch whisky. It's in such demand in the U.K. that it's actually on ration there. But the current U.S. quota allows you to get a reasonable supply.

Ask for Black Label tonight, with or without the new gift carton. Its smooth, satisfying flavor could change your taste for fine Scotch.

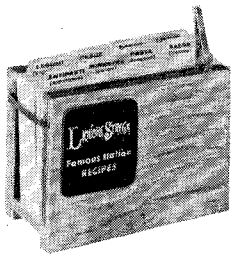
BOTTLED IN SCOTLAND. BLENDED SCOTCH WHISKY, 86.8 PROOF.
IMPORTED BY CANADA DRY CORPORATION, NEW YORK, NEW YORK

A

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Hostaria dell'Orso/Roma/10 p. m./Fernando Minelli recommends: Brodo Ristretto di Pollo, Taglierini al Pomodoro e Piselli, Aragostine in Bellavista. Costolette di Vitello Hostaria, Asparagi de Tivoli, Spumante secco Italiano, Delizie al Zabaione, Primizie di Frutta, Caffe' Espresso, followed by Liquore Strega

THE ORIGINAL — ITALIAN LIQUEUR



Now/direct from Italy's greatest restaurants... A recipe collection of some of the magnificent dishes in Liquore Strega's ads.

Canada Dry Corporation
Department SR-10, P. O. Box 3875
Grand Central Terminal, New York, N. Y.

Gentlemen: I would like the Strega Recipe Kit of famous Italian specialties. My check (or money order) for $1.00 is enclosed.

NAME_____

ADDRESS_____

CITY_____

STATE_____ ZIP #_____

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Advisory Mission. He tells the Ambassador:

> "If we take over operational control, that makes us capitalist colonizers like the French. If we mount a full scale military drive into North Vietnam, we have escalation and a possible military confrontation with China. If we win on our own ground, we are victors in a political and social vacuum. If we pull out and let the Viets fight their own war, we lose face, foothold and all the southern peninsulas of Asia. . . ."

Mr. West was in Vietnam in 1963, and he saw that this was true then. It is still true today, and there is but little coming out of Washington to indicate much progress towards finding a solution.

The political situation in which the Ambassador finds himself embroiled is even more complicated. It is based first, last, and always on the peasant in the paddy fields, who is more accustomed to living as part of a tribe than in a modern village. As Mel Adams, the Ambassador's counselor of embassy, says: "It's the ancestors who rule the tribes, and how do we give them a vote?"

Phung Van Cung, the Catholic President of this fictional Vietnam, is obviously Diem, in spite of the author's denial, and before he is finally shot he becomes one of the most admirable characters in the book. Through him, as well as others, we learn that the Catholic-Buddhist troubles are not entirely one-sided, that the people of Vietnam are by no means yet prepared for American-style democracy, and that some form of dictatorship is what is needed at this stage of their development. Cung gives a warning to the Ambassador that may prove more accurate than Washington would like to admit. In one of their last talks together, the Ambassador, in an effort to persuade Cung to give concessions to the Buddhists and other dissidents, warns him that if he doesn't, he may not survive. Cung replies, "If I go down, Mr. Ambassador, America goes out of South Vietnam. Not immediately, perhaps, but sooner or later, yes!"

Because the Ambassador is at heart an honest and sensitive man and because he realizes the large element of truth in Cung's remarks, his personal anguish becomes unbearable.

You don't have to, and probably shouldn't, believe it all, particularly the involvement of the American Ambassador in Cung's or Diem's death. I hope you will believe enough to realize the true complications of Vietnam and how patient and understanding America must be if we are to help in bringing peace to that troubled land.

Morris L. West—"sufficient truth . . . to make the sensitive squirm."

Wizard Without Any Wonder

***Still Circling Moose Jaw,** by Richard Bissell (McGraw-Hill. 260 pp. $5), presents a "well-heeled wizard of Wall Street" whose involvement in a complicated business venture entangles him with Castro and other nonsalubrious characters. Nicholas Samstag, who is the author of "The Uses of Ineptitude," has just completed his first novel, "Come and See My Shining Palace."*

By NICHOLAS SAMSTAG

PERHAPS the best known of Richard Bissell's previous books is *7½¢*, which was about a strike in a pajama factory. As with this latest effort, the humor was not inherent in the subject. It was a sad book at which people laughed their heads off, especially when it was adapted for the stage as *Pajama Game*.

In *Still Circling Moose Jaw*, Mr. Bissell presents another lugubrious goose, thickly and ingeniously studded with cloves, also designed to be served up promptly on stage and screen among whoops and chortles under some such title as *Beetles in the Stogies* or *A Sticky Kiss for Castro* or *Red All Over*. (The last of these refers to a deception practiced by the book's aging protagonist, who pays a baby-talking doxy to get herself tinted top and bottom and thus decoy a colleague who lusts for the hero's own rufous-haired girl friend.)

At fifty, Wally Dixon is a Well-Heeled Wizard of Wall Street. He flies to Florida from a fit of involutional melancholia to find Angela Cristiani, with whom he once shared the most successful romantic fortnight of his life, eight years before when he was "The Youthful Wonder." As the result of an idle remark to his seatmate on the way South, he embarks on an uproarious adventure that aims (unsteadily) at a million-dollar swap of cement and tractors for Havana cigars. The tightly plotted tale takes him all over the Caribbean, where he tangles with Castro and other nonsalubrious characters, and in the process loses a lot of money that he can well afford. Then he quarrels with Angela over his son, and returns to wife and swimming pool in Greenwich, where wife asks him for a divorce.

It may be that only by making us laugh can the author get away with asking our hearts to bleed for his Man Who Has Everything But Fun. Our ironic awareness that a great many people haven't got fun or anything else gets all chuckled up as we follow our hero's antic exploits in search of reillusionment.

You'll find the jeweled clasp that holds these jocose beads together on page 27, where a minor character at the New York airport says, "In a larger sense aren't we all still circling Moose Jaw? What is life, after all, but the rejected broccoli from an airplane lunch?"

That's right, Mr. Bissell: cold, slightly bitter, but high, man, high!

Krazy Kat Kosmos: Though he describes the 300 block of New York City's West Ninety-ninth Street as a "cracked, knocked in, busted" place, Roy Bongartz obviously loves it. His collection of short stories, *Twelve Chases on West Ninety-ninth Street* (Houghton Mifflin, $4.95), is suffused with an affection that lifts the area above the garbage and gloom.

Two characters whose on-again-off-again courtship runs through each of the twelve stories almost turn the book into a novel, assuming you'll accept an occasional lurch as you move from story to story (*i.e.*, the last offers expository material found in the first). Benny is a midtown parking-lot operator in pursuit of Flo, a skinny waitress at a Broadway bar on West Ninety-sixth Street. They are both superordinary people sparring their way through a superordinary romance in the race-creed-color mixup of West Ninety-ninth Street. Their experiences are no more earth-shaking than an ill-advised walk on the Manhattan Bridge in bitter-cold weather

(*Continued on page 53*)

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

CASSELL'S
the foremost name in foreign language dictionaries
FRENCH
SPANISH
GERMAN
ITALIAN
LATIN
$7.50
thumb-indexed $8.50
At all bookstores
FUNK & WAGNALLS
360 Lexington Ave., New York City 10017

A UNIQUE SUMMER SCHOOL
the full resources of
a superior boarding school campus
for daily recreation or study
in the serene setting
of the Monastery of the Good Shepherd
and the oakwoods of Central Florida
A choice of programs with
3 hours of daily tutoring
Mathematics
remedial, standard or accelerated
Music
voice, piano, theory, and composition
Art
Sketching, painting, print and sculpture
Language
German or Russian
GREEN VALLEY SCHOOL
Dept SR, Orange City, Florida
a non-profit, non-sectarian school

FREE EUROPE BY CAR CATALOGUE 36 PAGE FULL COLOR
SAVE UP TO 35% ON CAR RENTAL & PURCHASE
VOLKSWAGEN VOLVO
MERCEDES JAGUAR
CITROEN PEUGEOT
RENAULT MG, ETC.
EUROPE BY CAR
630 FIFTH AVE., N. Y. 20, N. Y. LT 1-3040
CAR (S)
Name
Address
City State SR-24

Off-Broad Theater

PHILADELPHIA.

THE NEWEST outpost in the permanent resident company movement is Philadelphia's Theatre of the Living Arts. In a renovated 500-seat moviehouse located on South Street, not far from the site where America's first resident professional company established itself 201 years ago, this new organization auspiciously began its initial five-play season in January with Brecht's *Galileo*. The choice of this play and those to follow *(Tiger at the Gates, The Misanthrope, Desire Under the Elms, Endgame)* was a deliberate attempt to provide Philadelphia with the sort of substantial stuff it does not get from Broadway touring companies. To implement their program, the theater's board of directors and its president, Frederick Goldman, persuaded thirty-year-old producer-director André Gregory to commit himself to their project for at least three years. Mr. Gregory, who most successfully produced *The Blacks* and vividly directed *P. S. 193* off-Broadway, also brings with him a large practical experience with the problems of resident company operation, as well as an international taste in theater. More important, he wisely sees that all the hard work makes sense only if out of it can evolve a company that stretches its talents with challenging plays and approaches, instead of cautiously trying merely to please audiences.

To date, this long-range policy has worked surprisingly well. *Galileo* somewhat overloaded the technical department but nonetheless emerged as a strong and earthy production of Brecht's play. And the most recent offering, Molière's *The Misanthrope,* is fascinatingly adventurous as well as highly entertaining. Director George L. Sherman has staged the latter play in slightly *outré* modern dress, with the result that this production's plain-speaking Alceste now has a cocktail-party dilettantism to rail at. Furthermore, the play's rhymed couplets are not drowned in a swirl of plumes and petticoats.

Within this atmosphere, the director has attempted further to break up the potential monotony of translator Richard Wilbur's rhyming dialogue by the device of inserting such activity as lighting a cigarette, or pirouetting into a swing either during pauses or in synchronization with the flow of the dialogue. This is sometimes slightly awkward, but one is pleased to see the actors trying such techniques, for it is this sort of thing that will eventually lead to a performing company whose capabilities will distinguish it from others.

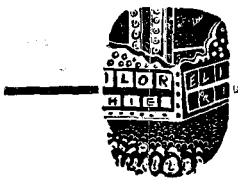
While it will take several seasons to arrive at the best possible personnel, the present group is generally excellent. To make Alceste's blunt explosions hilarious, Ron Liebman portrays him with a vocal forcefulness and eyeball-lifting technique that is reminiscent of Sir Laurence Olivier. He is droll confronting a would-be poet when he says, "*I* might write something just as shoddy, but then I wouldn't *show it* to everybody." He is sardonic when he replies to a gossipy friend's report that his fiancée, Célimène, is betraying him, with "Such words are soothing to a lover's mind." But most effective of all is his rapid virtuoso delivery of Alceste's long outburst upbraiding Célimène for leading him to believe she loved him. While Mr. Liebman could use more variety and more emotional involvement with those around him, he appears to be an actor who could develop into a major American star.

Another exciting member of the company is Lois Smith, who brings an erotic combination of ingenue pulchritude and feverishly impulsive passion to the role of the utterly selfish Célimène. With wonderfully understated humor she responds to Alceste's enraged and rude statement of his feelings for her by puffing on a Tiparillo, reclining voluptuously on her sofa, and trying unavailingly to feel complimented as she says, "I've never been so curiously wooed." Miss Smith is also delightful in low-cut cocktail pajamas listening to Alceste's proposal that she leave Paris to live with him in the country. Her incredulous *"What?"* nicely pops her bubble of affectation. Sally Kirkland as the warm, honest Eliante contributes the most moving performance of all as she speaks her feelings softly only to discover that she has revealed too much. And Estelle Parsons and Ed Crowley are admirable as they resist the temptation to perform their lesser roles too broadly.

Although it is early in the game, Theatre of the Living Arts seems to have the ideal ingredients. An 8,000-subscription audience is already contracted to support it through the failures that must occur. And a responsible board of directors understands that the maintenance of high professional standards will always require subsidy from them. But what lifts this theater's potential above that of most is its clearly visible commitment to arrive at a point of view about its work.

—HENRY HEWES.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED



The War Is Too Much with Us

BECAUSE war can bring out the best as well as the worst in men, it has always been a boon to those novelists, playwrights, and, of course, moviemakers who recall that drama is the revelation of character under stress. War provides a particularly convenient kind of stress, one that need merely be mentioned and the audience immediately understands. War also produces character types that are dramatically useful—simple, uncomplicated, readily motivated. War has the tragedy of blasted hopes and frustrated dreams, the color of mass action and individual feats of heroism, and the earthy humor of men among men. War has everything, in short, except an excuse for being there in the first place; and it scarcely seems too much to ask of anyone today who hopes for consideration as a serious artist that he reflect in his work some attitude toward war more viable than the mere recognition that wars exist.

Otto Preminger, speaking recently in defense of his new film, *In Harm's Way*, vehemently denied that he had made a war picture. "It's about people," he insisted. Unfortunately, his people, such as they are, are promptly caught up in the sequence of events following the bombing of Pearl Harbor—and react all too predictably to them. None of the principals—John Wayne, Kirk Douglas, Tom Tryon, or Brandon de Wilde—is less than heroic (although, to be sure, some engage in such human peccadillos as seduction, whoring, and rape along the way). Even the star-studded supporting cast, headed by Henry Fonda, Dana Andrews, Burgess Meredith, and Franchot Tone, manages to convey little more than the conventional stuffed-shirtedness of high-priced actors masquerading as high-ranking officers. Indeed, of the lot, only Patricia Neal, playing a Navy nurse in love with John Wayne, radiates any real warmth or conviction—and that may well be due less to Wendell Mayes's writing of the role than to Miss Neal's own invincible womanliness.

But the basic faults of *In Harm's Way* lie deeper than performance, deeper than stock characters, deeper, for that matter, than an overfamiliarity with war in the Pacific bred of previous movies and TV documentaries. The fact is that after two hours and forty minutes, we have learned nothing new about that war—or about people either. The mind is not asked to grapple with the moral or political implications of war, the strategy of battle seems not only oversimplified but one-sided, and the characters remain painfully predictable. There are some rather well-handled scenes, as when Wayne and Meredith discuss fear just before going into action; and a rousing naval engagement that climaxes the picture by virtually polishing off the cast. But then what? The film provides no answer, and Mr. Preminger would probably deem the very question irrelevant.

As luck would have it, the same question might be asked after *Operation Crossbow*, an equally elaborate, equally all-star rehearsal of the European war produced by Carlo Ponti and directed by Michael Anderson. In this one, which makes even greater genuflections in the direction of authenticity, the Germans are stepping up their preparations to pour destruction on England—and New York as well—with V-1 and V-2 bombs. As the film opens, a shadowy Churchill outlines the danger to a Deputy Minister. Spies are needed to send back the necessary information. From that moment, we follow in excruciating detail how the spies get into the heavily guarded underground base at Peenemunde—but somehow never learn just how they get their information out. Nevertheless, at the appointed moment the two surviving spies, George Peppard and Jeremy Kemp, force open the rocket port, the RAF rains down its bombs, the base goes up in a fine blaze of Metrocolor, and democracy has been saved. And presumably Trevor Howard, John Mills, Richard Johnson, and Richard Todd (all seen briefly and inconsequentially as cabinet members and senior officers) can congratulate themselves on a job well done.

But once again we feel that the war has been used as the mere backcloth to some modern deed of derring-do that has little significance to us today, and that what might have been great fun when Errol Flynn was singlehandedly standing off whole armies while we were in actual combat is now not merely shallow but impertinent. No matter what our movies tell us, the war was not a grand adventure. And with peace the primary target of our time, these pointless, nostalgic rear-glances at war-inspired heroics can only do a disservice. Admittedly, the war brought out the best in men; but it also gave free rein to the worst. And it is of *that* we need to be reminded.

NO doubt William Inge knew very well what he was doing when he requested that his name be removed from the writing credits on *Bus Riley's Back in Town*. Apparently his original screenplay had undergone major changes in its transference to celluloid. But did the people at Universal know what *they* were doing when they made these changes? One hears that the first sneak previews were disastrous. One also hears that considerable additional footage was shot in order to build up the role of Ann-Margret to warrant co-star billing, and, in deference to her teen-age following, to alter her image in the film from a nymphomaniac to the pleasure-seeking wife of a husband who is so frequently out of town that things at home begin to fall apart.

Whatever the reasons, the result is a fiasco. Without having seen the film in its original state, of course, it is impossible to reach any firm conclusions; but simply on the basis of his track record, one can assume that Inge had something more in mind than a clutch of inarticulate juveniles racketing around in a town that makes Peyton Place seem like Grover's Corners. His familiar "you have to forgive everyone" philosophy has meaning only when "everyone's" background, motivations, and emotional hang-ups

Convert your drawer into a
Pacific Silver Cloth-lined Silver Chest

A Fork & Spoon 5½ x 11¾ x 2¼
B Starter Tray 10⅛ x 11¾ x 2¼
C Knife Tray 4⅞ x 11¾ x 1

A B C

Our sectional trays can be fitted into any drawer, can be removed at will for place setting or silverware cleaning. No need to line the drawer itself. Trays are covered with "Pacific" cloth which prevents tarnishing. Maximum tray height 2¼".

A—Fork and Spoon Tray—holds 36 pieces . . 2.25
B—Starter Tray—holds 48 pieces —including 12 knives 3.75
C—Knife Tray—holds 12 knives 2.25
Weighed Pacific Cloth Blanket—18" x 27" 2.50
(Add 55¢ postage and handling per order)

HERE'S HOW CO. Inc., SR-24, 59 Tec St., Hicksville, N. Y. 11801

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

are clearly understood. Anything less is merely platitudinous; and Mr. Inge has never in the past been guilty of platitude. But the people in *Bus Riley,* an unsavory lot, change pace from scene to scene, almost from shot to shot, moved less by any inner necessity than by the need of the pseudonymous Walter Gage (a group name for all the writers who succeeded Mr. Inge) to stitch together those sequences saved from the original film.

To be fair, in preview *Bus Riley* may have been every bit as defective as its producers thought. After all, plays have opened out of town and proved a disappointment. Theater people, however, have rarely been known thereupon to drop the author, bring in some new writers, drastically alter the concept, and hope for a winner. They go to work on what they have until the original concept emerges as clearly as their knowledge of their craft will admit. In *Bus Riley,* on the other hand, the producers panicked; and their sow's ear remained a sow's ear.

INDICATIVE of the studio's original regard for *Bus Riley* is the fact that it withheld from release an earlier, better—but cheaper—picture, *Wild Seed,* in order to introduce to best advantage young Michael Parks, who stars in both. Unfortunately, in *Bus Riley* the character is so obscure that any attempt to assess Parks's abilities by it would be patently unfair. In *Wild Seed,* however, not only is his character more firmly drawn and consistent, but far more valid. Parks plays the kind of young man that Jack Kerouac likes to write about—unwanted, unattached, uncommitted, and unwilling to surrender his independence to a society in which he feels himself an alien; and he plays him with a sensitivity and sureness that wins sympathy for what is essentially an unsympathetic type. With proper roles, Parks can become the embodiment of today's "beat generation" just as thoroughly as, a decade ago, James Dean epitomized the "hot rod" set.

But *Wild Seed* is more than an excellent showcase for an exciting new actor; it is also a convincing demonstration that, without costly stars and expensive sets, a major studio can afford to try out fresh talent and explore fresh subject areas. The first of Universal's low-budgeted "New Horizon" productions, it serves to introduce, in addition to Parks, a new producer (Albert S. Ruddy), a new director (Brian G. Hutton), and a gifted young cameraman (Conrad Hall). It may not stand as one of the great films of our generation, but it will be remembered as one of the few films that have attempted to say something honestly *about* our generation.

—ARTHUR KNIGHT.

THE FINE ARTS

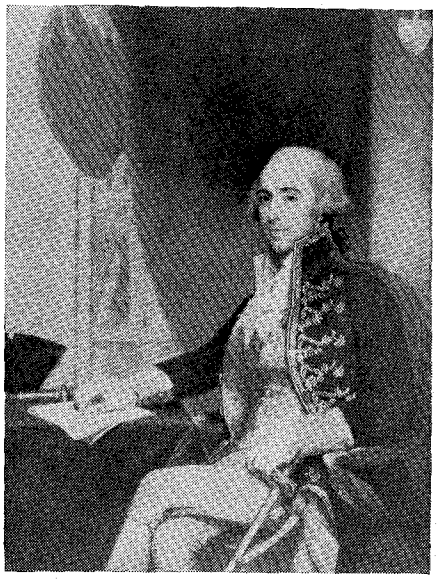
A Nation's Past in Paint

EARLY this month a historic exhibition, "Three Centuries of American Painting," opened in New York at the Metropolitan Museum. Composed of nearly 500 pictures, all but thirty from the Metropolitan's permanent collection, the show becomes doubly impressive when we realize that the museum has installed less than half its vast store of American canvases. Undoubtedly the most extensive native survey ever exhibited from one source, it even includes occasional corresponding examples of sculpture, furniture, and silver.

Many canvases are familiar. For years, on and off, we have enjoyed such favorites as Stuart's portrait of Jose de Jaudenes y Nebot, Chase's Whistleresque image of Whistler, Sargent's double portrait of Mr. and Mrs. Isaac Newton Phelps Stokes. The wonderfully inscrutable *Titan's Goblet* by Cole and *Signore Gomez D'Arza* by Eakins are well known old-timers, too, but the exhibition also includes pictures that have not been seen for years and some never shown before. Among these are several dazzling oil sketches on canvas by Sargent, spontaneous enough to rank with the best of abstract expressionism. Shown, too, for the first time is a portrait by Asher B. Durand of Luman Reed, often considered America's first important art patron. In a room devoted to primitives, a fine acquisition reveals Edward Hicks painting not the inevitable *Peaceable Kingdom* but *The Falls of Niagara.*

The exhibition, arranged chronologically, starts with the Colonial period and ends with our own day. We see in succession the Victorian and genre painters, the Hudson River school, the salon artists of the late nineteenth century, the impressionists, and finally an interesting slice of the twentieth century, each group profusely represented. There are sixteen oils by Homer, fourteen by Stuart, ten by Copley, and nine by West. Sargent scores with twenty-four paintings chosen from the Metropolitan's formidable collection of 287 works by this artist.

A visit to the exhibition, which will remain on view until October 17, is an informative, entertaining, and disarming experience. Rarely has such a dispassionate panorama of American painting been spread before our eyes, allowing us to judge our own heritage and compare it with parallel European develop-

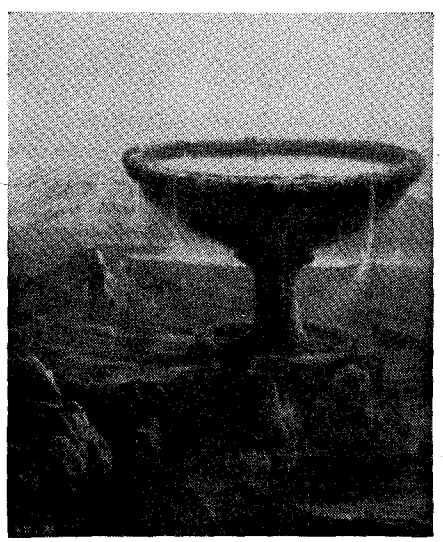


—*Metropolitan Museum of Art, Rogers Fund.*

"Josef de Jaudenes y Nebot," an oil by Gilbert Stuart.

ments. As for entertainment, some of the canvases included are so touchingly naïve, so filled with trust, morality, and homely realism that for me amusement was tempered by envy.

With the exception of modern times, American painting seems to take precedence over American sculpture, especially in the mid-nineteenth century, when virginal white marble carvings were the order of the day. *The White Captive* and *The Indian Girl,* both by Erastus Dow Palmer, and Hiram Powers's *California* are prime examples of how thoroughly American craftsmen



—*Metropolitan Museum of Art, gift of Samuel Avery, Jr.*

"The Titan's Goblet," by Thomas Cole

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

—*Metropolitan Museum of Art, bequest of William H. Walker.*

"James A. McNeill Whistler," by William Merritt Chase.

—*Metropolitan Museum of Art, bequest of Edith Minton Stokes.*

"Mr. and Mrs. Isaac Newton Phelps Stokes," by John Singer Sargent.

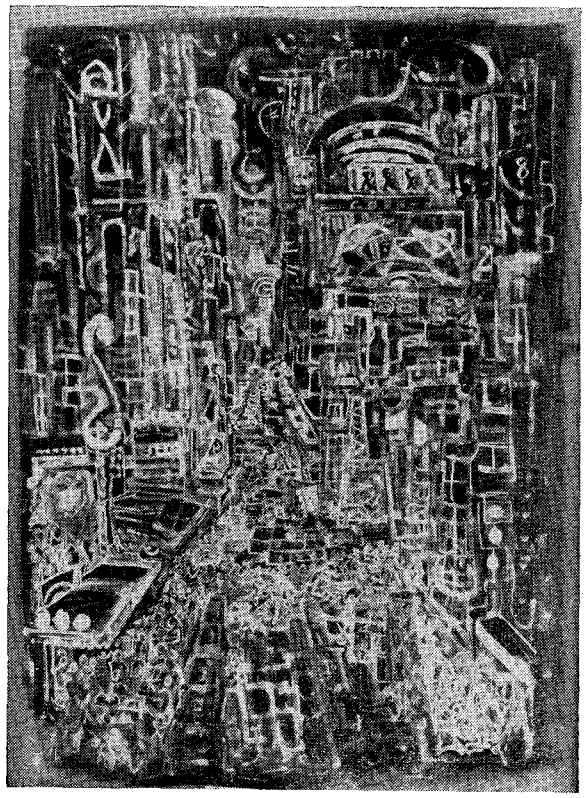
were beguiled by classical influences and how thoroughly they misunderstood these influences. Involved with a kind of mawkish morality, these men prettified their watered-down versions of the past. If nineteenth-century American painters were sometimes parochial, they were at least less pretentious than sculptors of the same period. While Manet was shocking Europe with his bold experiments and Monet was grappling with impressionism, artists in the United States, as a rule, were blithely unaware of these revolutionary currents. It was to be many years before they became ardent converts.

Certain painters emerge from the show as overriding personalities. Dominating the early period, Copley shines with undisputed authority. Though many of his colleagues are admirable for home consumption, none has the stature to compete with his incisive brush. Of the many genre artists included, George Caleb Bingham stands out—even though represented by only one picture. His handsomely designed *Fur Traders Descending the Missouri* transcends anecdote to become a composition of serene dignity. Sargent, only recently regarded as little more than a slick society painter, emerges as a searching artist capable of wide variety and astute insight. Two haunting works by Blakelock make me wonder why this visionary figure is so often underestimated. His lacy canvases bathed in silvery light are among the most lyrical (and let me add, original) to come out of nineteenth-century America. I find him more interesting than the legendary Ryder, who also specialized in poetic landscapes. Not unexpectedly, Eakins and Homer appear as key figures, especially Eakins. In all of American art, no other painter has said more honestly what he had to say or seen his fellow men with greater clarity.

It is scarcely surprising that until recently art in this country expressed itself best through portraiture and landscape. For portraits lend themselves to the forthright realism that characterizes much of American thinking, while emphasis on landscape was a natural reaction to the romance of exploration and expansion in a new world. Indeed, love of the land itself is deeply embedded in American painting. From Kensett's reflective water scenes to Bierstadt's dramatic mountainscapes, nature's wonders are paraded before our eyes.

Realism crossed with romance and garnished with a dry American humor is widely prevalent in the Metropolitan's survey. Until the twentieth century there is little that borders on the oblique or the obtuse, for candor is a strong ingredient in American art. And with good reason. A pioneer country had little time for the subtleties that often characterize older cultures, nor was a Puritan people apt to indulge in sensuous brushwork or obscure imagery. Art in this country, at least until contemporary times, is chiefly distinguished by a healthy vigor, a hard, direct technique, and an overwhelming optimism.

Albert TenEyck Gardner, one of the three curators responsible for this show, points out that "the exhibition reflects changing tastes among patrons and collectors" as well as among artists. No section of the survey proves this more graphically than that of the past sixty-five years. Here are works by men who have already become household names. From Prendergast to Pollock the present century is well if not fully covered. Romance and realism, even though they are sometimes still present, are no longer



—*Metropolitan Museum of Art, Arthur H. Hearn Fund.*

"Broadway," by Mark Tobey.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

dominant traits. Now that we are internationally oriented, we seldom follow; we often lead. Lost are our naïvete and our robust simplicity; instead America is producing an art that parallels the complications of contemporary life. To be sure, the old vitality remains; added is a new violence, a new freedom that makes this country's twentieth-century painting at once a jarring and exhilarating encounter. The Metropolitan's exhibition does more than trace the history of American painting; it traces our evolution as a nation. Never has art reported more reliably on life.

—KATHARINE KUH.

Coming May 22nd

SPECIAL ISSUE OF *SR*

"The Fouling of the American Environment."

Articles and reports on air, water, and soil pollution throughout the United States.

the good things that happen

Enjoy

when you vacation in...

Washington STATE

They say the oldtimers had a "mountain, sky and water magnet in their packs" when they found Washington. These same lures await you this summer plus a whole range of attractions, accommodations and activities to suit your moods and desires. Yes, this year — take time to see all, enjoy all the good things that happen on a Washington State Vacation.

FREE! Discovery Guide to Washington State

Write: Visitor Information Bureau
General Administration Building
Olympia, Washington 98502

Please send travel information on Washington State

Name_____

Address_____

City, State / Province_____ Zip_____

SR1

Clarence E. Pickett

Continued from page 25

nomic assistance to Negro slum-dwellers and war-displaced Japanese-Americans, more humane police practices in Philadelphia, and relief for Jewish, Arab, and other refugees were just a few of his good works. But he also gave steadily increasing priority to removal of the causes of man's suffering. His only enemies were human hatred and misunderstanding, willingness to wage war, hesitancy to wage peace, inadequate structures for resolving differences between nations.

Counseling with Quaker students during World War I on how they might best serve humanity in crisis helped him and them to a concept of Christian pacificism transcending mere rejection of war participation. A vision emerged of a time when war would no longer be an instrument of national policy, and of promising steps to bring that time nearer. It distressed him that post-World War II society forgot so quickly the lessons of the war, and reverted so often to mindless force in resolving international disputes. But he never lost hope.

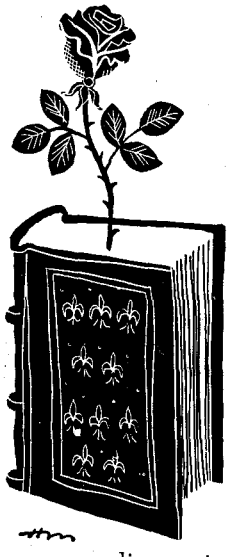
His later years left him freer to pursue fundamental goals. Strengthening the United Nations was a cherished aspiration. To this end he developed the Quaker Program at the U.N. A prominent Moslem diplomat told the General Assembly of Clarence's major role in creating the first U.N. Meditation Room, and of its practical benefit to Moslem members who had previously resorted to telephone booths for repeating their prayers.

Always alert to reducing East-West tensions, he and AFSC decided to create a special emergency fund for a shipment of urgently needed streptomycin to the Soviet Union. He viewed disarmament as fundamental to reduction of tensions leading to war. He was co-chairman of the Committee for a Sane Nuclear Policy.

Clarence Pickett's zeal for peace made of him a highly controversial figure, sometimes eliciting vitriolic attacks from the extreme right, ludicrously incongruous charges to all who knew him. Called a radical for his opposition to war, for espousal of the rights of minorities, for his doubts about the House Un-American Activities Committee, for efforts to improve U.S.-Soviet relations, he found that such allegations rarely came from those who had met him face to face. For to know him was to respect him, and often to become infected with his enthusiasms.

Many marveled at his gift for bringing out the best in colleagues and even in casual acquaintances. Doors that were closed to most "unofficials" in Washington, New York, and the great capitals swung open freely to him. Minds also swung open and, more important, so did hearts. Many of the world's great beat a path to *his* door, a small house on the campus of Haverford College where the Picketts spent the past decade and a half. His visitors were by no means all distinguished. They included precisely the little people on whose behalf the great had also come. Even doors of capitals hard to penetrate sometimes opened to his knock and that of AFSC. This was especially true of those behind the so-called Iron Curtain. To his great disappointment, one exception was Peking. But he never gave up hope of improved relations with China.

The war in Vietnam saddened him not only as a dreadful human tragedy but as a breakdown of morality, a reversion on both sides to primitive methods that have always failed in the past. The last message written before he died on March 17, 1965, read: "The struggle in Vietnam is futile. It will not really defeat the appeal of Communism; also it jeopardizes the good name of the United States and sacrifices good American and Asian lives. Statesmanship by America



calls for a commanding gesture for negotiation and a facing of the real problem of Vietnam—poverty, insecurity, and defeat. I urge a prompt turn in the direction of peace."

Recipient of scores of honors, awards, honorary degrees, board member of foundations and institutions, friend of world leaders, Clarence Pickett never lost humility. He constantly reminded himself that the truly prophetic voice must be so critical of its own world and times that praise becomes a source of worry, not satisfaction.

His response to the announcement of the award to AFSC and its British counterpart of the 1947 Nobel Peace Prize was characteristic. Facing his elated staff for the first time after the news arrived, he suggested a period of silent worship for each to ponder the thought "Beware when all men think well of you!"

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

When you fly alone to Europe, you could take Sabena (or any of the other 17 fine airlines).

With friends, you should take Sabena.

Why does so much of Sabena's transatlantic business consist of four or more friends flying together? For two good reasons: First, Sabena offers you and your travel agent unlimited flexibility in planning tours and itineraries by flying to 68 cities in Europe, Africa and the Middle East. And more important, by specializing in families and friends, Sabena has become expert in knowing their needs. That's why so many travel agents book families and friends on Sabena. Why 4306 U.S. travel agents and their clients call Sabena Europe's most helpful airline. Come to think of it though, there's nothing we would do for a few friends that we wouldn't do for you. Even if you're all alone.

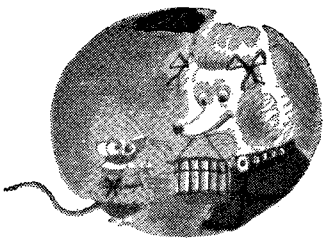
SABENA

BELGIAN World AIRLINES

EUROPE'S MOST HELPFUL AIRLINE

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

An April Shower to Share



—From "Anatole and the Poodle."

By ALICE DALGLIESH

APRIL—and the books are now arriving in quantity. When the postman brings a great armful of packages, the best thing, I have found, is to sit down immediately and make a first acquaintance with that particular group of books. Some must be kept for May and the Spring Book Festival, but there are creative ones, important ones, timely ones that need to be shared now.

One of these is written for adults but belongs also in these pages. This is *Summoned by Books: Essays and Speeches by Frances Clarke Sayers*, which has a foreword by Lawrence Clark Powell and was compiled by Marjeanne Jensen Blinn (Viking, $4).

The chapters of this book were written or spoken over a period of years by one of our most eloquent children's librarians, and were collected by a student of hers at UCLA. The date on which each was first presented serves to show what was stirring then and is still stirring now. There is an autobiographical progression. In one chapter Frances Sayers, "fourth assistant librarian," meets the winner of the first Newbery Medal, Hendrik Willem Van Loon, author of *The Story of Mankind*, and gives us a charming, lively vignette of him. In other chapters Frances Sayers, Coordinator of Work with Children for the libraries of New York City, gives us illuminating glimpses of children (and librarians) in their contact with books, and, later, as she teaches an English course at UCLA, comments by her students. I hope the librarian of a Western library who puts outside the door of the Children's Room a list of rules, one of which is "Read Your Own Book," will see Mrs. Sayers's description of two small boys in lively motion as they *share* their picture books. I have brooded over that sign ever since I saw the photograph of it, for so dies reading.

There is something in this book for everyone—librarians, teachers, parents, writers, storytellers. To recommend it serves a double purpose, since it contains answers for a few letters still lying on my desk. One of these, with two bright red roses in the corner, asks:

> Would you please write back and give me some advice on how to write a story or a book? Please tell me how to go about getting it published also. I am thirteen and not ready to write a book yet but just stories. . . .

For her, and for other would-be writers, there is the chapter "Writing for Children: A Responsibility and an Art." It does not tell "how to get the book published," but ends, "This is an audience that lives by what it feeds upon. Give it the best you have in you."

The whole book could be read with profit by students of children's literature and by the college senior who writes that she has set herself the task of presenting a group of children's book reviews preceded by an article. She asks, "How can I get the books? Do the publishers issue lists of new books?" In June she will be going into magazine work "armed with a B.A." Dismayed as I am by the idea of anyone writing reviews from book-jacket or catalogue copy (some do), I hope she will read that most challenging of all chapters, "Lose Not the Nightingale." In this Mrs. Sayers imagines the tradesman Mr. John Newbery "puffed with pride because of the medal that bears his name" and sitting under "some celestial apple tree" comparing notes with Hans Christian Andersen, poet and author of "The Nightingale."

This chapter has many pungent things to say about pre-selected word lists, and should answer that letter from the science publications department of a large university inquiring how to avoid such mechanical approaches.

AS I reread this remarkable chapter, I paused to enjoy the humor in it—as well as the passion. Some teachers may want to slug back as Mrs. Sayers leads them to *The Peterkin Papers*, published in 1880, and to that delirious breakfast table which she claims was the beginning of the project method! Sometimes I, too, wish to argue a point; only recently she challenged me to a duel to be fought (over a review) "with weapons of your own choice." I have not answered the challenge. Mrs. Sayers is more eloquent than I.

Another April surprise is a companion picture book to *Play with Me*, by Marie Hall Ets. In the first book a little girl's relationship with animals is shown, and now, in equally artful words and pictures, we have *Just Me* (Viking, $2.50), in which a small boy tries to imitate what animals do. As Ursula Nordstrom, head of the children's book department of Harper & Row, said in a recent talk, you can't evaluate children's books such as those of Marie Hall Ets in terms of the number of words in them. I am particularly glad to have *Just Me* with its few, well-chosen words, because three- and four-year-olds will not only listen to the story, they will play it.

The book for young people that stands out among those I have read is *Lean Out of the Window: An Anthology of Modern Poetry*, compiled by Sarah Hannum and Gwendolyn E. Reed, with decorations by Ragna Tischler (Atheneum, $3.95). It is fresh and delightful in its choices, generous in its disregard for the cost of permissions. The title of the book stems from James Joyce's poem "Lean Out of the Window/Goldenhair,/I heard you singing a merry air." The decorations are simple, as they should be, and do not overwhelm the poems.

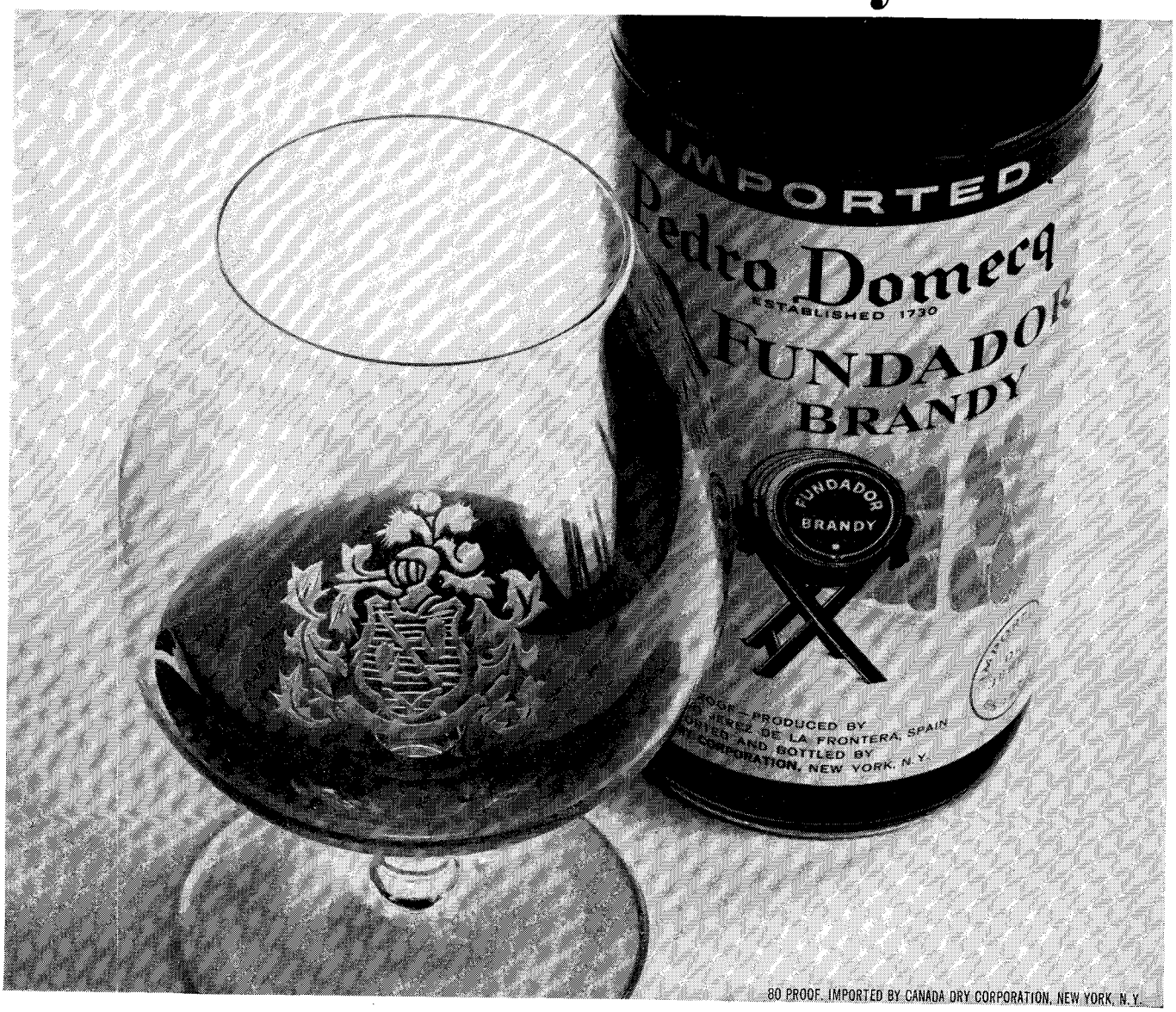
THERE is one more adult book of which I would speak only briefly, because it may be reviewed in adult columns elsewhere: *Tree and Leaf* (Houghton Mifflin), by J. R. R. Tolkien, author of *The Hobbit* and *Lord of the Rings*. There are two sections to this, "On Fairy Stories" and "Leaf by Niggle"—one an essay, one a story—the latter interesting to any creative person, but not, in its full impact, for children. I have never got together in spirit with *The Hobbit*, but do admire some of the surprising things said about fairy tales in *Tree and Leaf*. It is required reading for the many who are busily engaged in writing so-called modern fairy tales.

Brian Wildsmith's Mother Goose: A Collection of Nursery Rhymes. *Franklin Watts.* 80 *pp.* $4.95. Highly individual in its harlequin patterns, this is a most pleasing *Mother Goose*, with (in general) one rhyme to a page and each page in color. Children will like the play of expression also: Jack Horner's delight in his plum. Even the back views of characters are expressive. For all those who enjoy nursery rhymes.

Anatole and the Poodle. *By Eve Titus. Pictures by Paul Galdone. McGraw-Hill.* 32 *pp.* $2.75. Frisky, funny, French as ever, with sophisticated touches, this fifth of the adventures of the French mouse has Anatole rescuing a famous poodle model who is kidnapped. She is also *enceinte*, as is evident on the jacket to those in the know. In the course of events two delightful poodle puppies arrive, and as a reward for the

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

From the House of Domecq comes Fundador, one of the world's great brandies. And it costs only $5.80*

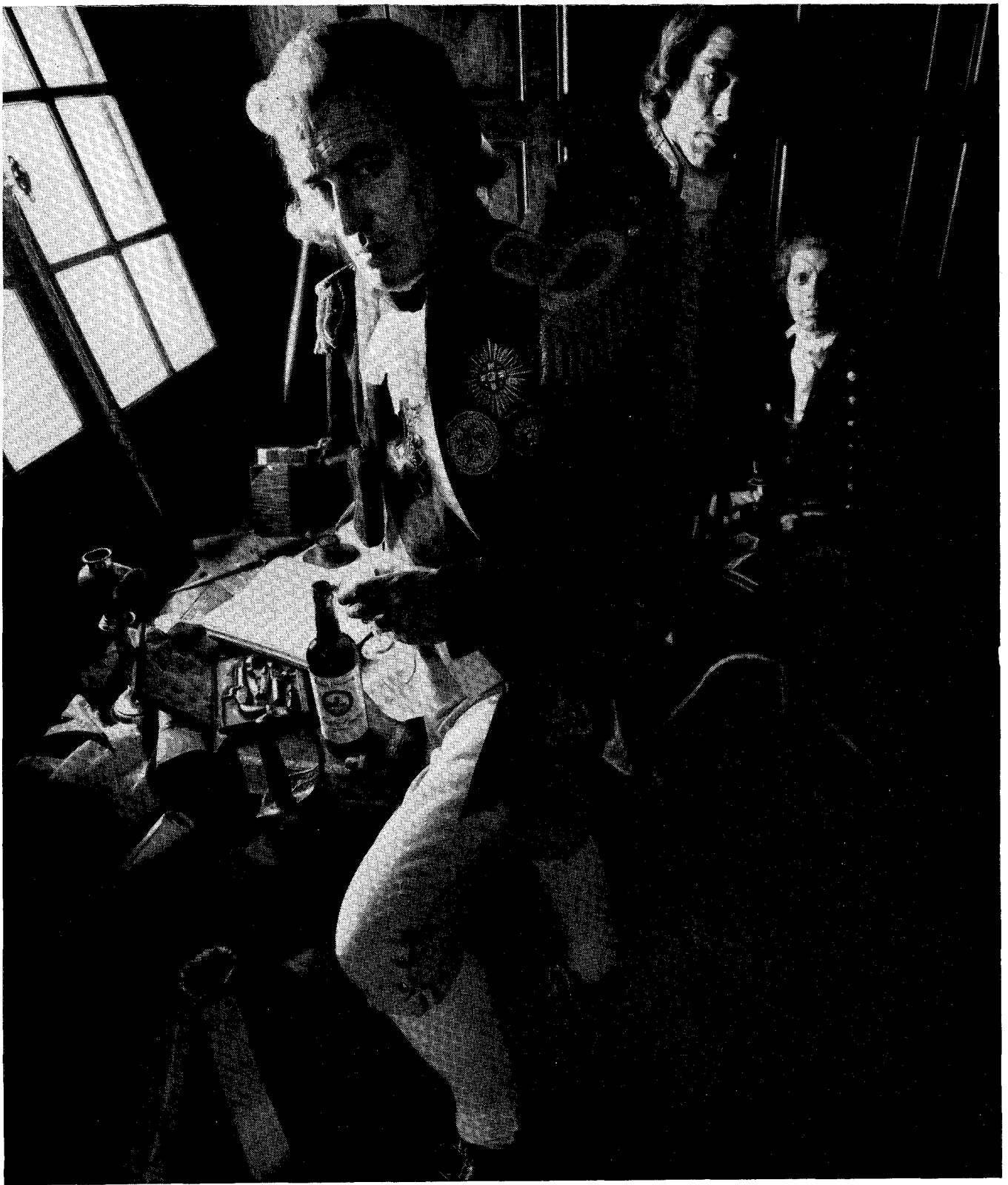


The skill of seven generations of Domecqs is distilled into a superb brandy. Fundador. Try a snifter. Inhale the delicate aroma. Roll a few drops around on your palate. Savour the glorious Palomino grape . . . the soft, mellow, almost nutty flavor that comes only from the scorching sun and white soil of Spain. Now, swallow. That warm, soothing feeling costs only $5.80* a fifth.
Brandies from the House of Pedro Domecq—famous since 1730.

*New York price, slightly higher or lower in other states.

C

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED



October 20, 1805. Aboard H.M.S. Victory, Admiral of the Fleet Horatio Nelson prepares to meet the French at Trafalgar. The situation is grave. For Napoleon's ships not only threaten England with invasion, but worse, they menace the supply of sherries from the House of Pedro Domecq.

La Ina, *the driest of the cocktail sherries, is the largest seller in Spain —the home of true sherry. Domecq makes a sherry to satisfy every taste.*

Double Century *is a more full-bodied, semi-cream sherry. Truly an all-occasion sherry, it is the largest seller in England—where sherry got its name.*

SHERRIES FROM THE **House of Domecq** FAMOUS SINCE 1730

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

rescue Anatole and his family get their Easter hats:

> And so, in all France,
> there were no berets more elegant
> nor bonnets more beautiful
> than those of Anatole and his
> loved ones.

Ages 4-8.

First Publication of This Lear Alphabet ABC. *Penned and illustrated by Edward Lear himself. McGraw-Hill.* 32 *pp.* $2.50. This improbable title is artistically arranged on title page and jacket so that one almost accepts it. But—there can never be a first, second, third, etc., edition, can there? A new edition means changes, and what changes can there be?

The plates are made from a recently discovered handwritten manuscript by Lear, which gives the book a freshness that is very pleasing. Color is added to the large letters, and there are differences in the verses from the well-known alphabet.

All admirers of Edward Lear will want it, but it should also appeal to children. All ages.

Zeee. *By Elizabeth Enright. Pictures by Irene Haas. Harcourt, Brace & World.* 48 *pp.* $3.50. Zeee was a bad fairy, and she hated people. That in itself makes a refreshing start to a story, for many children's books drip with sweetness. Nothing sweet about Zeee, who invented herself, along with, presumably, her antennae, which tell her the date, the time of day, and the weather, and – also presumably – invented her stockings and high-heeled shoes.

Zeee hates people because they are always taking the various houses she has moved into for uses of their own. We follow the fairy's harrowing adventures until there comes along a little girl who can see her and believes in her. After that things change. Zeee changes, too. I cannot fall for that bit about Pandora and Hope, but children won't be critical of it. Colorful pictures rich in detail will be especially enjoyed by little girls. Ages 6-10.

In the Middle of the Night. *By Aileen Fisher. Illustrated by Adrienne Adams. Crowell.* 38 *pp.* $3.75. A pleasant, colorful book—almost too colorful, for the colors of night are muted, even with a crescent moon—this tells of a happy occasion. A little girl chooses to celebrate her birthday by going for a walk with her father and seeing the beauties of night. Let us hope that fathers, especially those who live in the country, are ready for this; it is a book likely to go over into action if it catches a small girl's fancy.

—*From "Just Me."*

Both author and artist repeat themselves a little, but we'll forgive them that. Ages 5-9.

The Moon and a Star, and Other Poems. *Illustrated by Judith Shahn. Harcourt, Brace & World.* 48 *pp.* $2.50. Here is a book with poems that (as the jacket copy says truthfully) speak directly to children, from the lively roller-skating one ("Whizzing down/from crack to crack/April whistling/At your back") to the thoughtful one "For a Bird" ("I found him lying near the tree; I folded up his wings/Oh little bird/you never heard/the song the summer sings"). Ages 5-9.

Shawn and the Boat. An Irish Story. *By Anne Molloy. Pictures by Barbara Cooney. Hastings House.* 46 *pp.* $3.50. This spring brings a rich harvest of Irish books, and this particular one seems to have much of the flavor of a village in which the people still race the curragh. The unusual feature of the story is that it is old enough in format and content to appeal to children beyond the picture-book age, yet many of the illustrations are in color. Both artist and author have been to this part of Ireland. Ages 6-10.

Matthew Looney's Invasion of the Earth. *By Jerome Beatty, Jr. Illustrations by Gahan Wilson. William Scott.* 158 *pp.* $3.50. This sequel to *Matthew Looney's Voyage to the Earth* asks the reader to accept the premise that there are people on the moon. It then proceeds to a satirical treatment of the feeling of these moon people about our activities. As these activities include the firing of projectiles and a proposed two-man rocket, Matt and his uncle lead a space expedition to Earth, the purpose of which is to give Earth a chance to sign a nonaggression pact. A book that can be read on two levels: the younger children will read for story; the older ones, if they do not reject the whole idea, will appreciate the take-off on the signing of nonaggression pacts. Ages 7-10.

The Arm of the Starfish. *By Madeleine L'Engle. Farrar, Straus & Giroux.* 243 *pp.* $3.50. The qualities that made *A Wrinkle in Time* popular are all here, though the plot and characters are kept under better control. At first the story seems a cloak-and-dagger affair; it teeters on the edge of melodrama, becomes mystical in tone, and, if you read the note in the front matter, appears also to be science fiction. There is a "message," which is more skilfully presented than that of the former book. The characters are alive and possible—including the Jesus-like Joshua, who proclaims his nonbelief in a personal God, yet cares about humanity even to the fall of a sparrow. At the end, the hero and twelve-year-old heroine are proclaiming their love for each other. Whether it will last we leave to twelve-year-olds to decide. Ages 12-16.

The Inventions of Leonardo da Vinci. *By Margaret Cooper. Macmillan.* 182 *pp.* $5.95. This large, handsome book, in black and sepia, presents sketches for inventions from Leonardo's sketchbooks, and serves to draw attention to his amazing versatility. It also brings the drawings together in a not-too-expensive, well-printed source. The book has one difficulty: at first captions can occasionally be confused with text, as they are printed in type almost the same in size as that for the main text. After a few experiences with this odd arrangement one gets used to it. Captions are also in sepia, but it is close in value to the black. Young people.

Colonial Craftsmen and the Beginnings of American Industry. *Written and illustrated by Edwin Tunis. World.* 160 *pp.* $5.95. To his most useful and carefully detailed volumes, *Frontier Living* and *Colonial Living*, Mr. Tunis has added this book on crafts, which is not only an invaluable source, but is decorative in its pictures, interesting in its text. One marvels at the amount of work Mr. Tunis puts into these books. He tells which crafts were most easily carried on in the homes, and which by traveling journeymen.

"A farmer could sometimes patch a shoe, but he could seldom make shoes; his wife might weave and she could patch an elbow or make a linen shirt, but she was seldom able to tailor a coat very well. So the tailor followed the weaver and squatted cross-legged on the kitchen table stitching breeches, long coats and short roundabouts. . . . "The styles of these things changed slowly and never was the tailor heard to say, 'They're not wearing that this year.'" [Never? A day must have come!]

The tools pictured in the margins are of great interest too. For all ages, including adults.

Look to This Day. *The Lively Education of a Great Woman Doctor, Connie Guion, M.D. By Nardi Reeder Campion with Rosamond Wifley Stanton. Little, Brown.* 308 *pp.* $4.95. Usually women doctors are given a single chapter in a book about the general contributions of their sex. This book is different in that it provides a full biography of a living doctor, Connie Guion, after whom the out-patient building of a great city hospital is named. While the story presents reconstructed conversations, Dr. Guion has helped in making these realistic. The story begins when Connie, a five-year-old, is present at the birth of a baby sister. The introduction by Laurance S. Rockefeller pays great tribute to the first woman to be made professor of clinical medicine. Young people.

—*From "Lear Alphabet."*

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

WORKSHOPS FOR WRITERS

SR's Annual Preview of Writers' Summer Conferences

By GORHAM MUNSON, *author of "The Written Word" and "Making Poems for America: Robert Frost," currently assistant professor of English at Fairleigh Dickinson University, and "dean of the writers' conference circuit" by virtue of the many years he has devoted to directing, teaching, and scouting writers' conferences.*

THE BREAD LOAF Writers' Conference, the first of its kind and still the yardstick, will observe its fortieth anniversary this summer. Greeted with skepticism ("you can't teach writers"), Bread Loaf and a half-dozen other conferences—including Rocky Mountains (Boulder), Indiana, Utah, and New York City (Wagner)—have achieved such solid results in the stimulation of good writing that the U.S. Information Agency is now disseminating in foreign countries the story of this innovation in adult education. Here at home we can look at this unique experiment in perspective, which is the right thing to do on Bread Loaf's fortieth birthday.

A glance at the directory that follows this article will give an idea of the growth of the writers' conference idea. For a number of years the directory has listed about forty-five conferences, divided into two classifications: the "One- to Three-Week Conferences," for which Bread Loaf may be taken as the model, the "One- to Four-Day Conferences," of which the Short Course in Professional Writing at the University of Oklahoma may be the most representative as well as the oldest. It is estimated that total attendance at all the conferences numbers about 4,000 writers, would-be writers, and mere auditors.

There are, to speak frankly, considerable differences between the kinds of conference of which Bread Loaf and Oklahoma are prototypes. Writers can do more and better "conferring" in a period of ten days or so than in a three-day session. It would, in fact, be desirable to find a more precise designation for the briefer meetings. Oklahoma calls its three-day session a "Short Course in Professional Writing," which is accurate and does not dilute the original meaning of "writers' conference." But "short course" would not fit some of the one-day conferences that are simply literary clambakes.

Historically, the summer writers' conference has played a part in two broad movements. It was an outgrowth of the adult education movement, and it marked the beginning of something known as "the revolution in the teaching of writing."

It will be recalled that certain premises about adult learning gained strong support from educators in the years following the Treaty of Versailles. The New School for Social Research in New York was the pioneer adult education enterprise, and was soon widely imitated. The premises of the New School were that we continue to learn throughout our lives and there is no age-limit to the ability to learn. Scores of institutions advertised nonacademic courses in the arts, the social sciences, public affairs, philosophy, and other branches of education. There were no entrance requirements for these courses nor were there final examinations or academic credit.

As for "the revolution in the teaching of writing," as I have said, it may well have started at Bread Loaf in 1926. Before then, writing courses were mostly entrusted to college professors—good scholars who lacked the professional skills of the writer. Now professional writers were invited to the campus to conduct writing courses. The conference directors and staffs were recruited from the ranks of novelists, poets, playwrights, editors, publishers, and literary agents. Sometimes a distinguished author was asked to stay for a whole year and meet informally with undergraduates. The "writer-in-residence" became a faculty star.

The "revolution in the teaching of writing" meant, in the first place, a change in teachers: professional writers replaced professional college teachers. In the second place, teaching methods changed. Writing courses became more creative and more practical, employing an insider's approach to the craft. The practicing writer turned his mind to workshop instruction, which was practical talk about the problems of literary production. Most important of all, there were individual conferences with students about their manuscripts. And the students quickly adopted a professional attitude.

There is a slight falling-off this year in the number of writers' conferences. Some of the drop-outs are surprising: Idyllwild Playwrights Workshop in California was established in 1956, but will not celebrate its tenth anniversary; nor will the Florham Park-Madison Writers' Conference (Fairleigh Dickinson University) make its fifth anniversary. But there are several hopeful replacements. Things look auspicious for the new Franklin Pierce College Writers' Seminar in New Hampshire; it sounds like a revival, under new sponsorship, of the University of New Hampshire Writers' Conference, which had an honorable career from 1938 to 1962. Six members of

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

the former UNH Conference staff will instruct at Franklin Pierce; and it is expected that UNH Conference "alumni" will flock to Rindge for these workshops.

The New York City Writers Conference, which has run at capacity for five years, will celebrate its tenth anniversary on July 4. Another tenth anniversary will be that of the Suffield Writer-Reader Conference in Connecticut. The Pacific Coast Writers Conference (Los Angeles) is coming up for its thirteenth session with a star-studded staff.

The leaders—Bread Loaf, the Thirty-second Writers' Conference in the Rocky Mountains, the Indiana University Writers' Conference—are all predicting capacity registration. Early application is advised to all those considering the One- to Three-Week Conferences.

One- to Three-Week Conferences

PACIFIC COAST WRITERS CONFERENCE, under auspices of California State College at Los Angeles, will meet June 21-July 8, Monday through Thursday evenings, at California State College, Los Angeles 90032. Founded 1953. Director: Leon Surmelian. Staff: Mark Schorer (fiction); Budd Schulberg (novel, film, play); Albert J. Guerard (fiction techniques); Eugene Burdick (political novel); Robert R. Kirsch, book editor, Los Angeles *Times* (fiction); Ray Bradbury (science fiction, novel, film, play, TV); Barnaby Conrad (fiction, film, TV); Martin Dibner, director, California Arts Commission, novelist; August Frugé, director, University of California Press; Alan Swallow, publisher; David Chandler (novel, film, TV); Barry Trivers (film, TV); Paul M. Zall (humor writing); Ann Stanford, resident poet; Frederick Shroyer, resident novelist, book editor, Los Angeles *Herald-Examiner*; Leon Surmelian (fiction techniques). Graduates and undergraduates may earn three units. Tuition: $69. Manuscript evaluation and individual consultations free. Craft panels. Board available at college cafeteria; no rooming facilities on campus. Last year's enrollment: 171. For brochure: Leon Surmelian, Pacific Coast Writers Conference, California State College at Los Angeles, Los Angeles, Calif. 90032.

THIRD ANNUAL WRITERS' WORKSHOP, under auspices of San Diego State College, will meet Aug. 9-20 on the palm-tree campus of San Diego College, eighteen miles from Mexico—jai alai, dog races, horse racing, bullfight. Founded 1963. Director: Noel M. Loomis. Staff: Henry Wilson Allen, Gordon Baldwin, Margaret Cousins, Jacland Marmur, and others. Starlight opera, ballet, Broadway musicals, Shakespearean festival. Theme for 1965: the short story of tomorrow. Professional criticism by arrangement. Two units college credit. One week or two. Tuition: $17 per week. Room in new dormitory if wanted; meals in college cafeteria. For program and other information: Noel M. Loomis, English Department, San Diego State College, San Diego, Calif. 92115.

THIRTY-SECOND WRITERS' CONFERENCE IN THE ROCKY MOUNTAINS, under auspices of University of Colorado, will meet July 18-30 at Libby Hall, University of Colorado, Boulder. Director: John H. Wrenn. Staff: Mark Harris (novel), Marshall Sprague (nonfiction), X. J. Kennedy (poetry), Eunice Blake (juvenile writing), Frances Gray Patton (short story), John Chapman (drama). Limited number of fellowships and scholarships available. Tuition: $65 min., $100 max. Room and board: for two weeks, single room with nearby central bath, $94; double room with nearby central bath, $74. Last year's enrollment: 90. For brochure: John H. Wrenn, director, Writers' Conference, Hellems 122W, University of Colorado, Boulder, Colo.

EIGHTH ANNUAL INSTITUTE IN TECHNICAL AND INDUSTRIAL COMMUNICATION, under auspices of Colorado State University, will meet July 5-10 at Colorado State University, Fort Collins, Colo. Founded 1958. Director: Herman M. Weisman. Program and speakers to be announced. Tuition: $75. Room and board: $34 per person for double room, $42 per person for single room; reasonable rates for meals. Last year's enrollment: 55. For brochure: Herman M. Weisman, director, Institute in Technical and Industrial Communications, Colorado State University, Fort Collins, Colo. 80521.

ASPEN WRITERS' WORKSHOP, an independent, nonprofit organization, will meet June 21-Aug. 29 at Aspen, Colo. (applicants also accepted for two half-sessions of five weeks each, breaking on July 26). Founded 1962 as Aspen Poetry Workshop; now includes workshops in the novel and short story and in playwriting. Director: Robert Vas Dias. Writers-in-Residence: Paul Blackburn (poetry) and Jeremy Larner (fiction). Workshop leaders: Toby Olson and Robert Vas Dias (poetry), Edward Pomerantz (fiction and playwriting), Morris Smith (graphics). One full-tuition scholarship each in poetry, fiction, and playwriting. Graphic arts program includes publications, printing, typography, and design. Registration: $5. Tuition: $200 (half-session, $125). Room with kitchen, in the Workshop's newly constructed apartment-lodge: $200 (half-session, $100). Enrollment limited to 45. For brochure: Robert Vas Dias, director, Aspen Writers' Workshop, 855 West End Avenue, New York, N.Y. 10025 (Box 686, Aspen, Colo. 81611, after June 1).

WRITERS' WORKSHOP IN CHILDREN'S LITERATURE, under auspices of Colorado Woman's College, will meet July 26-Aug. 6 on the Denver campus and the mountain estate (Rancho Tranquilo) of the Colorado Woman's College. Director: Terry Clay Eakin. Staff: Scott O'Dell, Dorothy McKenzie, Helen Jones, Florence Means, Lenora Weber, Virginia Millikin, Marian Talmadge, Margaret Datz, and Dr. Judith McDowell. Small seminar groups centering around different age levels of children's literature. Special publishers-marketing seminar. Limited tuition scholarships available. Tuition: $100 for two-week period. Room and board: $7 per day. For information: Terry Clay Eakin, director, Writers' Workshop, Colorado Woman's College, Denver, Colo.

SUFFIELD WRITER-READER CONFERENCE, under the auspices of Suffield Academy, will meet June 20-27 at Suffield Academy, Suffield, Conn., midway between Hartford, Conn., and Springfield, Mass. Director: Paul G. Sanderson, Jr. Scholarship and manuscript chairman: Mrs. Edmund L. Krochalis, 1439 Enfield Street, Enfield, Connecticut. Staff: William Jay Smith, Padraic Colum (poetry), Jay Williams (novel), Benedict Kiely (short story). Guest lecturer: Louis Untermeyer. Conference directed to perceptive reader and to published and unpublished writers. Daily seminars in poetry, novel, and short story; informal manuscript readings and evening lectures. Manuscript consultation with individual staff member if desired. Limited number of scholarships available for writers, teachers, and college students who have not previously attended; address Scholarship Chairman for application forms. All-inclusive fee for tuition, room, and board for the week: $110. For brochure: Paul G. Sanderson, Jr., director, Suffield Academy, Suffield, Conn.

GEORGETOWN UNIVERSITY WRITERS CONFERENCE, under auspices of the Summer School, Georgetown University, will meet Aug. 2-13 at Georgetown University, Washington, D.C. Founded 1960. Director: Dr. Riley Hughes. Staff: Patricia McGerr, Milton Lomask, John L'Heureux, Marjorie Holmes, Will Barker, Elsa Russell. Twelve full tuition scholarships. Tuition: $40 for six days, $75 for twelve days. Room: $20 a week, air-conditioned. Last year's enrollment: 120. For information: Miss Dula E. Brendel, Summer School, Georgetown University, Washington, D.C. 20007.

MCKENDREE WRITERS' CONFERENCE, under auspices of McKendree Writers' Association, will meet June 20-26 at McKendree College, Lebanon, Ill. Founded 1955. Director: David M. Packard. Staff: Harry Edward Neal (nonfiction), Harry Mark Petrakis (short story and novel), Charles Guenther (poetry), Berneice Roer (high school group), Gertrude Meyers (juveniles), Jack Stokes (playwriting), Martha Desper (teaching creative writing to children). Visiting lecturer: Lionel Wiggam. Tuition: $20; college credit $10 additional. Last year's enrollment: 89. For brochure: David M. Packard, director, McKendree Writers' Conference, McKendree College, Lebanon, Ill.

WRITER'S WORKSHOP, under auspices of Medill School of Journalism, Northwestern

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

University, will meet June 21-July 17 at Evanston, Ill. Founded 1964. Director: Dr. Arthur Gould. Staff to be announced. For brochure and application: Dr. Arthur Gould, director, Writer's Workshop, Medill School of Journalism, Northwestern University, Evanston, Ill.

INDIANA UNIVERSITY WRITERS' CONFERENCE, under auspices of Indiana University, will meet July 5-10 at Bloomington. Founded 1940. Director: Robert W. Mitchner. Staff: David Westheimer (novel), Harry Mark Petrakis (short story), Jhan and June Robbins (nonfiction), Lionel Wiggam (poetry), Madeleine L'Engle (juveniles), Robert C. Meredith (fiction techniques), Lillian Pompian (feature articles). Seminars: Staff Writing for the Specialized Magazines (Grant Cannon), Writing Comedy for Television (Madelyn Pugh Davis), Planning the Short Story (Josephine Johnson), The Literary Market (Robert Lescher), Writing and Marketing the Short-Short Story (Kirk Polking), others to be arranged. Visiting lecturers and consultants: Robert Cromie, Margaret Weymouth Jackson, Henry Rago, Gertrude Hecker Winders, other editors and publishers. Fellowships, scholarships, and prize awards: $1,000 grant from Indiana University Foundation to cover Ralph L. Collins Memorial All-Expense Fellowship; ten regular tuition scholarships; five young-talent scholarships; a $100 grant-in-aid; five cash prizes for superior writing; $50 Indiana Woman's Press Club fellowship in Feature Articles; $50 Founder's Award; Bobbs-Merrill Fellowship in Juveniles ($100); Bobbs-Merrill Grant-in-Aid for Juveniles ($100). Perhaps other publishers' awards. Registration fee: $5. Tuition: $25 for one regular workshop, $45 for two (no student may be a mss.-submitting member of more than two workshops, but may audit others at $15 for the first and $10 for each additional one); a few teachers of writing will also be accepted as auditors, paying a minimum auditing tuition of $25 (sponsors of young-talent winners receive auditing scholarships). All seminars, round-tables, etc., free to Conference members. Room and board: $3 to $4 per person per night for dormitory rooms; $5 to $7.50 per person per night for air-conditioned rooms with private baths in Memorial Union. Meals at student rates at all campus restaurants. Last year's enrollment: 134. For information: Robert W. Mitchner, director, Indiana University Writers' Conference, 448 Ballantine Hall, Bloomington, Ind.

EASTERN KENTUCKY STATE COLLEGE WRITERS' CONFERENCE, under auspices of Eastern Kentucky State College, will meet July 19-23 at Richmond. Founded 1964. Staff: Elliott Coleman, Johns Hopkins University; James McConkey, Cornell University; Kermit Hunter, Southern Methodist University. For information: Byno R. Rhodes, Division of Language and Literature, Eastern Kentucky State College, Richmond, Ky.

CAPE COD WRITERS' CONFERENCE, under auspices of local writers' group, assisted by three members of faculty of Cape Cod Community College, will meet Aug. 16-20 at Craigville Inn, Craigville (Cape Cod), Mass. Founded 1963. Chairman: Lois Grant Palches. Staff: Walter Tevis (novel), J. Richard Banks (short story), Catherine Woolley (juvenile), Dr. David Manning White (nonfiction), George Abbe (poetry), instructor to be announced (drama). Evening lecturers: Llewellyn Howland III, Jacob Axelrod. Enrollment in a course entitles conferee to a conference with instructor for criticism of a manuscript not exceeding 3,000 words. Prizes. Non-refundable registration fee: $10. Tuition: one course, $15; three courses, $40. Room and board: $10 a day, single room extra. For information: Mrs. Pierre Vuilleumier, assistant director, Cape Cod Writers' Conference, West Hyannisport, Mass.

STAR ISLAND WRITERS' CONFERENCE will meet Aug. 7-20 at the Oceanic Hotel, Star Island (Isles of Shoals), N.H. Founded 1957. Director: Mary Chisholm Sweetser. Staff: Barbara Brooks Walker. Afternoon speakers: David McCord, Jan Nickerson, Marion Lineaweaver, Girard Hottleman, Priscilla Sawyer Lord, Frederick T. McGill, Patricia Nickerson, Francis Russell, Robert S. Illingworth. For tuition, room and board rates, and program: Mary Chisholm Sweetser, director, 10 Kneeland St., Malden, Mass. 02148.

FRANKLIN PIERCE COLLEGE WRITERS' SEMINAR, sponsored by the Poetry Society of New Hampshire, will meet Aug. 1-14 at Rindge, N.H. Administrative Staff: Frank S. DiPietro, president; Raymond C. Swain, director; Robert J. Leiter, registrar; Verna Pressey, executive secretary; James H. Rinker, public relations director; Dr. W. Ames LeGrande, coordinator. Faculty: George Abbe, Charles Angoff, Shirley Barker, Ella Shannon Bowles, Margaret Coit, Alex Jackinson, Francon Jones, F. Alexander Magoun, Paul Pross, Phyllis Whitney, and Loring Williams. Tuition: $100 for full period; $75 for one week. Room and board: $10 a day. Poetry Day Festival, Aug. 7. Registration fee: $10. College can house about 80; nearby motels available. For information: Secretary, Writers' Seminar, Franklin Pierce College, Rindge, N.H.

GLORIETA WRITERS' CONFERENCE, under auspices of the Sunday School Board of the Southern Baptist Convention, will meet August 5-11 at Glorieta, N.M. Founded 1954. Director: Clifton J. Allen. Workshops: writing for children, fiction, magazine article writing, poetry. Prize awards. Registration fee: $3. Room and board: $4.50-$8.50 per person per day. For information: Dr. Clifton J. Allen, 127 Ninth Avenue North, Nashville 3, Tenn.

CHAUTAUQUA WRITERS' WORKSHOP will meet July 5-23 at the Chautauqua Institution, Chautauqua, N.Y. Director: Dr. Martin Light, assistant professor of English, Purdue University. Staff: Dr. Alfred Kern (fiction), Dr. Barriss Mills (poetry), Dr. Martin Light (nonfiction and writing for young people). Two semester hours of credit may be earned through Syracuse University for one of three sections (Fiction, Nonfiction, Poetry). Tuition: each three-week workshop section, $32; one week, $12; all three workshops, $80; writing for young people (three weeks), $15. Board: $21 per week. Room (single): $10 per week and up. For information: Joseph C. Clarke, director of education, Chautauqua Summer Schools, Chautauqua, N.Y.

TECHNICAL WRITERS' INSTITUTE, under auspices of Rensselar Institute, will meet June 14-18 at Troy, N.Y. Founded 1953. Director: Jay R. Gould. Staff: S. J. Goodman, Aircraft Radio Corp.; Henry G. Weiss, IBM; Joseph R. Buettner, Combat Developments Command; Carl B. Palmer, NASA; Roland A. Labine, *Chemical Engineering* magazine; John R. Miller, Texas Instruments; Dr. John H. Beckley, Colgate-Palmolive; Dr. Rudolph Haffner, Wesleyan University Press; Dr. Granville W. Larimore, New York State Department of Health; John T. Salisbury, General Electric Co.; Jennings Hammer, Jam Handy Co.; Donald D. Eames, Raytheon Co. Tuition: $175. Room and board: dormitory, $3 per night; cafeteria. Last year's enrollment: 60. For brochure: Jay B. Gould, director, Technical Writers' Institute, Rensselaer Polytechnic Institute, Troy, N.Y.

COLUMBIA UNIVERSITY WRITERS' CONFERENCE, under auspices of Columbia University summer session, will meet July 19-Aug. 5 at Columbia University, New York. Founded 1951. Co-chairmen: J. R. Humphreys, Daniel Dodson. Staff: Leonie Adams, Martha Foley, William Goyen, Grace Paley, Harvey Swados. Visiting lecturers: Jacques Barzun, Anatole Broyard, Lewis Carlino, Alan Dugan, Marynia Farnham, Robert Gottlieb, Seymour Krim, Paul Krassner, Robert Phelps, Barney Rossett. Tuition: lecture series, $25.00; lecture and seminar series, $159. Room and board: dormitory room, $4 per day min.; rooms available in New Hall, $6 per day min. For information: Chairman of the Writers' Conference, 604 Lewisohn Hall, Columbia University, New York, N.Y. 10027.

NEW YORK CITY WRITERS CONFERENCE, under auspices of Wagner College, will meet July 3-16 on the Grymes Hill campus of Wagner College, Staten Island, N.Y. Founded 1956. Administrative Director: J. J. Boies. Staff: Peter Viereck (poetry), Herbert Kubly (fiction), Rick Besoyan (drama). Workshops run from 9:30 to 12 noon each morning, Monday through Friday. Afternoons free for writing, conferences, recreation. At least one personal conference for each member with his workshop director. Opening address by Gorham Munson. Panels planned in poetry, fiction, drama, and publishing for evening meetings. Emphasis on musical theater. Three credits, undergraduate or graduate. Stanley Drama Award. Scholarships. Tuition: $125. Room: $5 per night. Meals: cafeteria, pay-as-you-go. For brochure, application and scholarship information: Administrative Director, New York City Writers Conference, Wagner College, Staten Island 1, N.Y.

RIDGECREST WRITERS' CONFERENCE, under auspices of Ridgecrest Baptist Assembly, operated by the Sunday School Board of the Southern Baptist Convention, will meet June 10-16 at Ridgecrest, N.C. Founded 1931. Director: Clifton J. Allen. Workshops: writing for children, fiction, maga-

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

zine article writing, poetry. Prize awards. Registration fee: $3. Room and board: $4.50-$8.50 per person per day. For information: Dr. Clifton J. Allen, director, Ridgecrest Writers' Conference, 127 Ninth Ave., N., Nashville, Tenn. 37203.

St. Davids Christian Writers' Conference, under auspices of St. Davids Christian Writers' Association, will meet June 20-25 at Eastern Baptist College, St. Davids, Pa. Founded 1958. Director: Mildred Schell. Staff: Lee and Bob Wyndham, J. Wesley Ingles, Robert E. Koenig, M. Charles Rebert, Edward Fulweiler, Daniel Hertzler. Visiting lecturer: Jan Westcott, historical novelist. Tuition: $20 per week, $1.50 per session. Room and board: $30 per week. For brochure: St. Davids Christian Writers' Conference, American Baptist Board of Education and Publication, Valley Forge, Pa. 19481.

Bread Loaf Writers' Conference, under the auspices of Middlebury College, will meet August 18-September 1 at Bread Loaf, Vt. Founded 1926. Director: John Ciardi. Assistant Director: Edward A. Martin. Staff: Eunice Blake, Brock Brower, Richard Ellmann, Seymour Epstein, Walter Goodman, Nancy Hale, John Frederick Nims, Robert Pack, Henry Rago, William Sloane. Visiting lecturers: Dudley Fitts, Theodore Morrison, Chard Powers Smith, William Hazlett Upson. Fellowships and scholarships are available (no self-nominations; fellows and scholars must be recommended by publisher, editor, or agent, and fellows must have published). Tuition (over-all fee including room and board for two weeks): contributors, $210 to $255; auditors, $180 to $225. Last year's enrollment: 160. For information: Edward A. Martin, Bread Loaf Writers' Conference, Middlebury College, Middlebury, Vt. 05753.

Christian Writers' and Editors' Conference will meet July 3-10 (Extension School July 10-17) at Green Lake, Wis. Founded 1948. Director: Glenn H. Asquith. Staff: Elizabeth Yates, Roland E. Wolseley, Ruth Wolff, Barbara Bates, Edward Fulweiler. Visiting lecturers: Eugenia Price, Robert Gilka, Don Carter. Tuition: $20 first week, $7.50 second week. Room and board: $8-$10 a day. Last year's enrollment: 125. For information: Mrs. Margaret S. Ward, program director, Division of Christian Publications, American Baptist Convention, Valley Forge, Pa. 19481.

Rhinelander Creative Writers' Workshop, under auspices of Wisconsin Regional Writers Association, in association with the Cooperative Extension Service of the College of Agriculture, will meet July 19-30 at Rhinelander, Wis. Director: Robert E. Gard. Staff: August Derleth (fiction), Al P. Nelson and Wallace Wikoff (nonfiction), Robert E. Gard (playwriting), Ray Tetzlaff (photography), Lee Olsen (marketing), Edna Meudt (poetry). Tuition: $30 for two weeks, $15 for one week. Housing will be arranged by a local Rhinelander committee at a modest price. For information: Professor Robert E. Gard, director, Wisconsin Idea Theatre, 205 Agriculture Hall, University of Wisconsin, Madison, Wis. 53706.

Writers' Conference of the University of Utah, under auspices of the Summer School and Department of English of the University of Utah, will not meet this summer. Brewster Ghiselin, director since the founding in 1947, is on leave of absence in Europe. This conference will be resumed in 1966. For information on 1966 plans: Brewster Ghiselin, director, Writers' Conference, University of Utah, Salt Lake City.

One- to Four-Day Conferences

Arkansas Writers' Conference will meet June 5-7 at the Albert Pike Hotel, Little Rock. Founded 1945. Sponsors: Arkansas Pioneer Branch, NLAPW; Winthrop Rockefeller; Poets Roundtable of Arkansas; South and West, Inc.; K. A. Engel, publisher of *Arkansas Democrat*; Hugh B. Patterson, Jr., publisher of *Arkansas Gazette*; Lily Peter, and Mrs. William Leigh. Director: Anna Nash Yarbrough. Host and hostess: Fred Star and Marie Morris Rushing. Staff: Robert C. Meredith, Martha Sherwood Johnson, Anne Jackson, Marvin Davis Winsett, John Houston, Rosa Marinoni, Lily Peter, Orville Hancock, Kenneth Beaudoin, and others. Awards totaling more than $500 for fiction, features, and verse. Registration: $3. Last year's attendance: over 200. For brochure: Anna Nash Yarbrough, 510 East St., Benton, Ark.

Eleventh Annual Writers' Week in Pasadena, under auspices of Pasadena City College Educational Services Division, will meet May 17-20 at Pasadena Public Library (mornings) and Harbeson Hall, Pasadena City College (evenings). Founded 1955. Coordinator: Helen Hinckley Jones. Lecturers to be announced. Tuition free. For brochure: Educational Services Division, Pasadena City College, 1570 East Colorado Blvd., Pasadena, Calif. 91106.

Seventh Annual Long Beach Writers' Conference will meet May 6-8 at Lafayette Hotel, Long Beach. Founded 1959. Director: Eva T. Logan. Speakers, panels, and discussion groups to be arranged on drama, novel, short story, nonfiction, poetry, children's books, technical and publicity writing. Registration fee: $1. Buffets on three successive days, $2.25 each; dinner on May 7, $4. For information: Mrs. Eva T. Logan, director, Long Beach Writers' Conference, Long Beach City College, Room 306, Board of Education Building, 701 Locust Avenue, Long Beach, Calif. 90813.

University of Kansas Writers' Conference, under auspices of William Allen White School of Journalism and Public Information, with University of Kansas Extension, will meet June 29-July 2 at Lawrence. Founded 1948. Director: Frances Grinstead, novelist, nonfiction author, and teacher of writing. Staff: John William Corrington, novelist, poet, and teacher at the University of Louisiana (novel and poetry), William Harrison, novelist and teacher at the University of Arkansas (short story), C. W. Gusewell, *Kansas City Star* (nonfiction), Lucille Kohler (magazine nonfiction), Lois Muehl (juveniles and writing for women). Tuition: $35. Room: $3.50 per day double, $5 single. Last year's enrollment: 50. For brochure: Professor Frances Grinstead, 203 Flint Hall, University of Kansas, Lawrence, Kans.

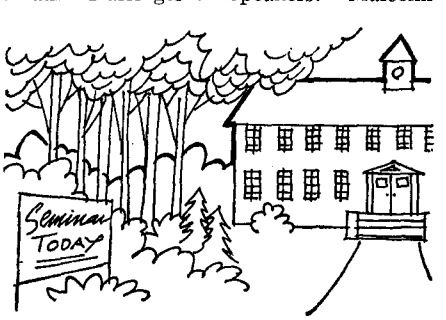
Maine Writers' Conference, under auspices of Ocean Park Association, will meet Aug. 24-27 at Ocean Park. Founded 1941. For information: Miss Mildred M. Thomas, registrar, Maine Writers' Conference, Ocean Park, Maine.

Boston College Writers' Conference, under auspices of Humanities Series, Boston College, met April 10 on the Chestnut Hill Campus of Boston College. Director: Rev. Francis Sweeney, S.J. Participants in panels on journalism, fiction, and poetry: James T. Farrell, Paul Engle, J. S. Doyle, Patricia Carbine, David Ferry, Abe Burack, and Riley Hughes. Conference address given by James T. Farrell. Tuition: $3. For information about 1966 conference, write Boston College Writers' Conference, Chestnut Hill 67, Mass.

Michigan Writers' Conference, under auspices of English Department, University of Michigan, will meet April 15-16 at Ann Arbor. Director: R. F. Haugh. Speakers: John W. Aldridge, Donald Davie, John Muehl, and others. Tuition: $7.50 (includes cost of two luncheons). Mss. evaluation at slight additional fees. Last year's enrollment: 105. For information: Professor R. F. Haugh, Department of English, University of Michigan, Ann Arbor, Mich.

Writers' Conference, cosponsored by Detroit Women Writers Club and Division of Continuing Education, Oakland University, will meet October 16 at Oakland University, Rochester, Mich. Co-Directors: Priscilla Jackson and Kay Smith. Staff: Joyce Carol Oates, S.L.A. Marshall, Tom Fitzsimmons, Sheila Pritchard, Irene Warsaw, Eleanor Rose, Margaret Hendrix, Edgar Logan, and others. Tuition: $10. Last year's attendance: over 400. For information: Priscilla Jackson, Division of Continuing Education, Oakland University, Rochester, Mich.

Southern Literary Festival, under auspices of University of Mississippi (host for this year), will meet April 22-24 at University, Miss. Founded 1937. President: Evans Harrington. Speakers: Malcolm



Cowley, Ruth Ford, Martin Dain, Robert Penn Warren, and Eudora Welty. Theme: tribute to William Faulkner. Festival hopes to première a color documentary movie on Faulkner's Mississippi. Guests will visit Rowan Oak, William Faulkner's home. Workshops in poetry, novel, short story, and drama. Tuition free. Last year's attendance: about 200. For information: Evans Harrington, president, Southern Literary Festival Association, University of Mississippi, University, Miss.

(*Continued on page* 51)

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

The leading conference for professional writers . . .
And for serious and talented professionals-to-be . . .

INDIANA UNIVERSITY WRITERS' CONFERENCE

JULY 5 through 10

No conference offers more, nor takes a more sincere interest in the progress of each student, nor works harder, nor presents a more distinguished staff:

DAVID WESTHEIMER—The Novel
HARRY MARK PETRAKIS—Short Story
JHAN & JUNE ROBBINS—Nonfiction
Poetry—LIONEL WIGGAM
Juveniles—MADELEINE L'ENGLE
***Fiction Techniques*—ROBERT C. MEREDITH**
Feature Articles—LILLIAN POMPIAN

Each of these staff-members will give private, individual criticism of the manuscripts submitted in advance by the twenty-five members of his six-session workshop.

Special Evening Lecturers: ROBERT CROMIE, HENRY RAGO

Late-evening Seminars (free to all Conference members):

Staff Writing for the Specialized Magazines—GRANT CANNON
Writing Comedy for Television—MADELYN PUGH DAVIS
Planning the Short Story—JOSEPHINE JOHNSON
The Literary Market—ROBERT LESCHER
Writing and Marketing the Short Short Story—KIRK POLKING

Informal Manuscript Consultants:

MARGARET WEYMOUTH JACKSON—GERTRUDE HECKER WINDERS
Also visiting magazine editors and book publishers.

The atmosphere of the "student-centered" Indiana University Writers' Conference is uniquely friendly and invigorating. (It is also entirely air-conditioned.) Living accommodations, both with and without private baths, are plentiful. Good meals are available at student rates.

The students accepted for admission are selected on the basis of the quality of the MSS submitted with applications, with scholarships and fellowships offered to the best of those received by May 22. Students accepted for one (or two) workshops may also audit other workshops. A few bonafide *teachers* of creative writing may be admitted as auditors without submission of manuscripts.

For brochure and application blank, write to

Robert W. Mitchner, Director
INDIANA UNIVERSITY WRITERS' CONFERENCE
448 Ballantine Hall, Bloomington, Indiana

COLUMBIA UNIVERSITY

Summer Session

Writing Courses July 6 to August 13

FICTION: Martha Foley, Grace Paley.
POETRY: Leonie Adams.
NON-FICTION: William Goyen, Melvin Mencher, Harvey Swados.

WRITERS CONFERENCE: July 19 to August 5. Monday through Thursdays, 5:10 to 6:10 p.m./Lectures and discussions on problems of writing by prominent guest writers, editors and publishers./Open without fee to registered students of the Summer Session, or for $25 registration fee to others. May be taken for 3 points' credit with Writers Conference Seminar, which offers discussion and criticism conducted by Harvey Swados.

GUEST WRITERS: Jacques Barzun, Barney Rossett, Robert Gottlieb, Martha Foley, Paul Krassner, William Goyen, Lewis John Carlino, Alan Dugan, Leonie Adams, Grace Paley, Anatole Broyard, Marynia F. Farnham, Seymour Krim, Harvey Swados, Robert Phelps.

For Bulletin or further information, write or visit:

Director of the Summer Session
Columbia University
New York, N.Y. 10027
UNiversity 5-4000, Ext. 2568

Colorado Woman's College

CWC Colorado Woman's College
Education for Wider Horizons

WRITER'S WORKSHOP IN CHILDREN'S LITERATURE

July 26 — August 6

Scott O'Dell
"Newbery Award Winner"

Dorothy McKenzie
Virginia Millikin
Don Malmgren
Florence Means
Lenora Weber
Marian Talmadge

TERRY CLAY EAKIN
Director
Colorado Woman's College
Denver, Colorado 80220

Canada's Okanagan Summer School of the Arts offers July 5-23 Instructor, Radio & TV Drama & Documentary, John Robert Colombo, Poet, Author, Playwright, on editorial board The Montrealer. Experienced teacher, free-lance contributor to C.B.C. Other courses offered include French, Photography and many others.
Write Box 141, Penticton, B.C. Canada.

PACIFIC COAST
WRITERS' CONFERENCE

June 21 to July 8, Evenings

MARK SCHORER: fiction techniques
BUDD SCHULBERG: novel, film, play
ALBERT J. GUERARD: fiction techniques
EUGENE BURDICK: political novel
ROBERT KIRSCH: Los Angeles Times
RAY BRADBURY: fiction, film, play, TV
BARNABY CONRAD: novel, film, biography
MARTIN DIBNER: Dir. Calif. Arts Comm'n
AUGUST FRUGE: Dir. Univ. of Calif. Press
ALAN SWALLOW: Publisher
DAVID CHANDLER: novel, film, TV
NIVEN BUSCH: fiction techniques
PAUL M. ZALL: Humor writing
ANN STANFORD: Resident Poet
FREDERICK SHROYER: Resident Novelist
LEON SURMELIAN: Conference Director

Professional evaluation of manuscripts & individual consultations free. Memorable sessions. Craft panels. Noisy coffee socials.

Open to all, 3 units or non-credit, fee same $69. Write for exciting brochure of TOP CONFERENCE in U.S.

LEON SURMELIAN
CALIFORNIA STATE COLLEGE AT LOS ANGELES
Los Angeles, Calif. 90032

32nd Writers' Conference
in the Rocky Mountains

JULY 18 — JULY 30

Juvenile—Eunice Blake
Novel—Mark Harris
Poetry—X. J. Kennedy
Short Story—Frances Gray Patton
Nonfiction—Marshall Sprague
Drama—John Chapman

Fellowship and Scholarships offered.

Write: John H. Wrenn, Director
HELLEMS 122W, University of Colorado
Boulder, Colorado

NEW YORK CITY *WRITERS CONFERENCE*

July 3-16 — 10th Anniversary Session

Poetry: Peter Viereck
Drama: Rick Besoyan
Fiction and Non-Fiction: Herbert Kubly
Director: J. J. Boies

Fellowships and Prizes given including $500 Stanley Drama Award

3 graduate or undergraduate credits

Apply: Director
New York City Writers Conference
WAGNER COLLEGE
Staten Island, New York 10301

ASPEN WRITERS' WORKSHOP

Novel and Short Story, Playwriting, Poetry. Paul Blackburn, Jeremy Larner, and staff of 4. June-Sept., Aspen, Colorado

brochure: Dept. R
855 West End N.Y.C. 10025

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

EASTERN NEW MEXICO WRITERS' WORKSHOP, under auspices of Eastern New Mexico University, will meet June 30-July 3 at Portales, N.M. Founded 1952. Director: Dr. E. Debs Smith. Workshop leader: Wilfred McCormick. Prizes: $200 for best writing submitted. Registration and tuition: $12. Room and board: $5 per day. Last year's enrollment: 100. For information: Dr. E. Debs Smith, Eastern New Mexico University, Portales, N.M.

SECOND ANNUAL IONA COLLEGE WRITERS' CONFERENCE will meet May 1, May 8, and May 15 at New Rochelle, N.Y. Founded 1964. Director: Patrick S. Collins, F.S.C.H. Staff: May 1, novel, short story, mystery: Elizabeth Janeway, Barbara Blakemore, Babette Rosmond, Patricia McGerr, Stewart Beach, William Carrington Guy, Harold Masur, Wesley Price; May 8, nonfiction, film review: Sumner Powell, M. Elsa Russell, Moira Walsh, Sister M. Walter, Virginia Kendall, Catherine Meyer, John Delaney, Paul Lapolla, Thetis Powers; May 15, verse and junior books: Carroll Colby, Elizabeth Low, Hal Dareff, Hubert Creekmore, Anne Marx, Jeanne Bendick, Helen Olds, Catherine Woolley. Fees: $12.50 per session (includes registration, tuition, and luncheon); $32.50 for all three sessions, if registration is completed before April 21. Manuscript evaluation fee: $5 per manuscript. Registration closes April 28. For complete information: Writers' Conference, Iona College, New Rochelle, N.Y. 10801.

SHORT COURSE IN PROFESSIONAL WRITING, under auspices of University of Oklahoma, will meet June 9-11 at Norman. Founded 1938. Director: Foster-Harris; assisted by Dwight Swain and Helen Reagan Smith. Guest lecturers: Ken McCormick, Oliver Swan, Bill Gulick. Workshops in poetry, nonfiction, science fiction, short story, and novel. University of Oklahoma Annual Award. Tuition: $17. For information: Professional Writers' Short Course, University of Oklahoma, Norman, Okla.

PHILADELPHIA REGIONAL WRITERS' CONFERENCE, under auspices of a number of writers' clubs in the Philadelphia area, will meet June 2-4 at the Bellevue Stratford Hotel, Philadelphia. Founded 1949. President: Hobart F. Berolzheimer. Staff: Jean C. Soule, Doris Patterson, Daniel L. Rodden, Donald E. Cooke, Bart Spicer, Pauline Bloom, Howard A. Wiley, Edwin Fulweiler, Brother G. Francis, Jane Flory, Lester Del Rey, David Taylor, Lewis P. Nachod, and Abbie Huston Evans. Workshops in articles and features, light verse and poetry, confessions, drama, junior novel, mystery and suspense fiction, short story and short-short, religious writing, juveniles, and science fiction. Literary consultants: Pauline Bloom and William E. Harris. Evening speakers: Donald W. Cox, Betty Finnin, Helen Link, James F. Fixx, Arthur H. Lewis, Gerald C. Weales. Oliver G. Swan, Donald W. Macrae, and John F. Marion. Prize contests. Special rates for three days: five workshops, two evening talks, $31; four workshops, two evening talks, $26. Banquet: $7. Workshop attendance for one or two days only with special rate adjustments can be arranged. Special rates for conferees at Bellevue Stratford: twin-bedded room with bath, $9 single, $14 double. Last year's enrollment: 150. For program and contest rules: Emma S. Wood, registrar, P.O. Box 897, Philadelphia, Pa. 19105.

LEAGUE OF VERMONT WRITERS' SUMMER INSTITUTE will meet July 8-9 in the Lounge, Waterman Building, University of Vermont, Burlington. President-elect: Ronald Rood. Speakers on nonfiction, fiction, poetry, photography and juvenile writing to be announced. Registration fee for nonmembers: $1. For information: Ronald Rood, Mountain Meadows, Lincoln, Vt.

WISCONSIN REGIONAL WRITERS ASSOCIATION SPRING CONFERENCE, under auspices of Oshkosh Writers Group, will meet May 2 at University Lounge, Reeve Memorial Union, Wisconsin State University, Oshkosh. Program: Fiction for Today's Market, Irma Reitci; Paint Pots and Inkwells, James and Jo Alderson; Writing the Feature Article, Robert Woessner; How One Editor Chooses, Refuses and Uses Free-lance Material, Ruth Whitney, executive editor, *Seventeen*; Confessions of a Would-Be Biographer, Roger Nichols. Registration fee: $3. For information: Mrs. Joseph Herber, Spring Conference Registrar, 306 Hudson St., Oshkosh, Wis. 54901.

CAPE COD WRITERS' CONFERENCE
August 16-20, 1965
Craigville Inn, Craigville, Massachusetts
SUBJECTS: Novel, Short Story, Drama, Poetry, Juvenile & Non-Fiction.
LECTURERS: George Abbe, Walter Tevis, Catherine Woolley, Richard Banks, Jacob Axelrod, David Manning White and Llewellyn Howland, III.
WRITE FOR BROCHURE FROM CRAIGVILLE INN

Since 1926

BREAD LOAF WRITERS' CONFERENCE

Fortieth Annual Session

AUG. 18 TO SEPT. 1

DIRECTOR:
John Ciardi

POETRY:
John Frederick Nims, Robert Pack, Henry Rago

FICTION—NONFICTION:
Brock Brower, Richard Ellmann, Seymour Epstein, Walter Goodman, Nancy Hale, William Sloane

JUVENILE LITERATURE:
Eunice Blake

SPECIAL LECTURERS:
Dudley Fitts
Theodore Morrison
Chard Powers Smith
William Hazlett Upson

BREAD LOAF Writers' Conference
Middlebury College
Middlebury 3, Vermont

SUFFIELD WRITER—READER CONFERENCE
SUFFIELD ACADEMY, SUFFIELD, CONN.
June 20—27

POETRY	WILLIAM JAY SMITH
NOVEL	JAY WILLIAMS
SHORT STORY	BENEDICT KIELY
GUEST LECTURERS	LOUIS UNTERMEYER · EUDORA WELTY

PADRAIC COLUM

Padraic Colum, who has been with the Conference from its first year, will participate daily in the Poetry and Novel Seminars and afternoon poetry readings.

The Conference is a unique one in that it is directed to the perceptive reader as well as to the published and unpublished writer. All participants may submit manuscripts for individual consultation with a staff member. Limited scholarships are available for writers, teachers, and college students who have not previously attended the Conference. Apply to Scholarship Chairman, Mrs. Edmund L. Krochalis, 1439 Enfield Street, Enfield, Connecticut.

The daily program, including seminars, informal readings and discussions and evening lectures, produces a free exchange of ideas on the creation, understanding, and enjoyment of the written word.

Enrollment limited

For brochure write: **Paul G. Sanderson, Jr., *Director***
Suffield Academy, Suffield, Conn.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

The Wisdom That Lies in the Land

Countryman: A Summary of Belief, *by Hal Borland (Lippincott. 160 pp. $3.50), is a personal reckoning of one man's joyous, year-long contemplation to find a tentative tally line for where he stands with the world. Peter Farb is the author of "Living Earth," among other books.*

By PETER FARB

IT HAS been a privilege to review a book that I suspect will be looked upon someday as a classic. *Countryman* is too new for me to express deep certainty about this, but it passes the earliest test: it has a high specific gravity. In the few weeks that this slim volume has been on my desk I have read it several times,with each reading marking new passages whose grace of expression or insight I had not fully valued earlier. I think that a year from now I will be noting additional passages, and that those I have already marked will continue to delight.

For several decades Hal Borland has been writing exceedingly good novels, poems, and reminiscences, as well as a weekly nature column that appears at the bottom of the Sunday *New York Times* editorial page. *Countryman* originated when, on a recent birthday, Borland (he is now sixty-five) began to jot down thoughts he felt would help him draw a tally line of where he stood with the world:

> Knowing something about the universe as well as the world around me, I resist the temptation to equate change with chaos, proliferation with confusion. Knowing trees, I understand the meaning of patience. Knowing grass, I can appreciate persistence. . . . Young, I had visions. Old, I shall demand the right to dream.

During the year he mused on his encounters with things animate and inanimate, on work and age and death, on the perennial joy and consolation of living close to the land. Whether he is seeking patterns amidst the world's confusion or telling how he plucked the season's first violets for his wife, he conveys an ecstasy in the simple molecules that make up the human experience.

Readers of *Countryman* will find here no epigrams or maxims; in fact, there probably is not a punch line in the whole book. Borland's skill is not the sudden brilliance of the *aperçu,* but the steady glimmer of an affirmative human sensing deeply the world around him. In his hands, the trivial becomes poetic, the ponderous a subject for inspection. He has a section on the toppled pagan gods of growth and the earth "who, if they no longer demand propitiation, do call for recognition." He laments the disengagement of youth; he gives a new perspective to the ritual of raking leaves; he proposes that the world's leaders (who seem "afraid to face the dimensions of time and distance and must roof themselves away from the eternities of the sky") hold their conferences outdoors. He declares that the Declaration of Independence could have been composed only during the bounteous early summer and would have been a different document if written during a bleak January: "Ideologies are essentially matters for indoor theorizing, but freedom and independence walk the fields and stand on the hilltops."

There is no convenient niche in which to place this book. *Countryman* is not a romanticized call to the pastoral life, as is Virgil's *Eclogues,* nor does it belong to the literary cult of the simple life as a balance to a bankrupt social order, as do Marcus Aurelius and Rousseau. I think it also would be misleading to equate it with Thoreau's *Walden.* Thoreau created a mulish self-portrait of a man who withdrew from the world to test it for a short time. Borland long ago chose to live on his New England farm, and he is testing nothing. He speaks with the confidence of a mature human who has already found the world good, and who now sings of affirmation and joyous contemplation.

All the Creatures of the Earth

The Teaching of Reverence for Life, *by Albert Schweitzer, translated from the German by Richard and Clara Winston (Holt, Rinehart & Winston. 63 pp. $2.95), systematically presents the nonagenarian's basic ethical principle. Two recent books of poetry by Chad Walsh, chairman of the English Department at Beloit College, "The Psalm of Christ" and "The Unknowing Dance," won the $1,000 award of the Council for Wisconsin Writers.*

By CHAD WALSH

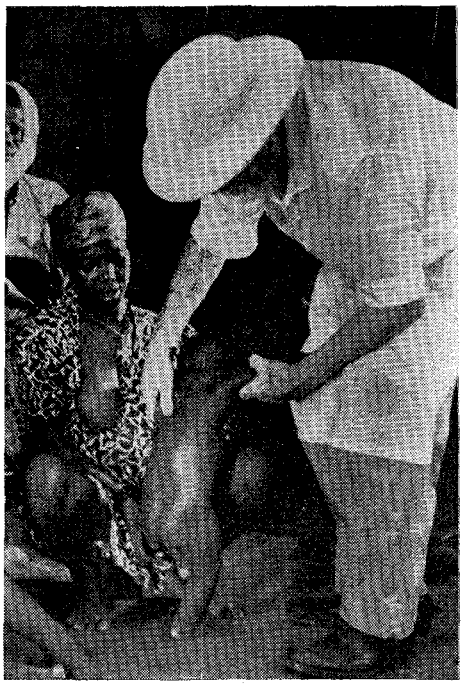
WHEN a man is canonized by public opinion while still in the flesh, his most fugitive writings take on a sacred significance. Much in the latest Schweitzer book consists of snippets that would not be impressive if the author's name were omitted. The brief essays "Ethical Culture" and "Man and Man" are vague, spotty, and written in a pseudo-poetic style that blurs the plain things the great doctor wishes to say. "Peace or Atomic War" is too cursory and general, and is now badly dated, being written before China exploded its first nuclear device. Only one of the shorter pieces, "Man and Creature," is trenchant, eloquent, and moving.

The heart of the book, however, is the longer treatise, "The Problem of Ethics in the Advancement of Human Consciousness." Here Dr. Schweitzer systematically presents his basic ethical principle, summarized in the classic statement: "I am life that wills to live, in the midst of life that wills to live. . . . The essence of Goodness is: Preserve life, promote life, help life to achieve its highest destiny. The essence of Evil is: Destroy life, harm life, hamper the development of life."

Along the way he says some memorable things. He sketches the growth of human solidarity from the family to the tribe to the nation, and finally (not yet completely) to the human race. He urges that even humanity is not enough: man must sense his kinship with all creatures and kill them only in sad necessity. Wisely he grants that a candid scrutiny of the universe does not reveal evidence for his ethic, nor does science offer any theoretical underpinnings. "Reverence for life" is based on a primary intuition, not on empirical evidence.

As he himself recognizes, Dr. Schweitzer has taken ethical attitudes found in most of the great religions and philosophies and broadened them and pushed them toward an ultimate application. If the result sounds like Sunday school adages, it is because our Sunday school education didn't enable us to see that these adages are those mysterious mottoes written in letters of fire against a

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED



—*Erica Anderson.*

Albert Schweitzer—"primary intuition."

darkened sky, the distilled wisdom by which men learn to be fully human. No philosophic or religious task is more useful than restating the essential platitudes in fresh words.

Dr. Schweitzer has of course gone farther. Though the Hindu may intuitively agree with reverence for *all* life, the Jew and Christian have been taught that they have dominion over other creatures, and it is no sin to bash in a rattler's head or route a steer to the slaughter house. Still, even Western man, though not completely convinced that the use of a pesticide against mosquitoes is a problem in moral theology, can go part way at least with Dr. Schweitzer by recognizing the horror of careless cruelty toward animals and the dubious moral basis of hunting not for food but for blood.

On the purely human level there is no oversupply of reverence for life, as the newspaper headings daily testify. Dr. Schweitzer's eloquent words, therefore, cut across ideological and religious barriers, and win assent from the most diverse readers. At the same time, his ethic is lopsided. One could wish he had said more about "the development of life." He gives the impression of being preoccupied with the sheer fact and quantity of life; he talks much more about life in the abstract than about individual "persons," though it is through them that life becomes an experienced reality. "Thou shalt not kill" is essential but negative; the other side of the commandment is the obligation to foster personhood.

One wonders also whether life itself can be set on so lofty a pinnacle. What of a man's own life? Shall he revere it so much that he never risks it, never loses it for some value he holds higher than mere life? From Socrates to Mrs. Liuzzo the answer seems to be that life is to be used, not hoarded. Perhaps Dr. Schweitzer would heartily agree with this; in view of the way he has lived his own life, it is almost certain he would. But his theory would carry still more weight if he here moved on from reverence for life to a clearer statement of how life is to be used and, in extreme cases, offered up for a cause greater than life.

Land of the Lion and Sun: As an introduction to the Persian view of the foibles of man, his greatness and his decadence, the *Rose Garden* of Sa'di, written in the thirteenth century, is incomparable. The book has been used in Persian schools for centuries as the best introduction to Persian literature and language, and, one might add, to Persian character.

Anyone who has read the original might quibble about details of Edward Rehatsek's translation, entitled *The Gulistan or Rose Garden of Sa'di* (Putnam, $6), but the over-all fidelity of the English to the original should be praised. It is inevitable that certain of the choice gems of the Persian original should lose their power in prosaic English, and some punch lines lose their punch in Rehatsek's at times pedestrian renderings.

The translation is advertised as "complete and unexpurgated . . . the famous Kama Shastra Society translation." This is explained in the preface of W. G. Archer, who reviews the past English renderings of the work. The potential purchaser of the book is lured by an indirect promise that he will find another *Fanny Hill* or *Chin Ping Mei* ("Golden Lotus") within the covers. What he will find is not much sex (and most of that well disguised in Victorian prose) but the popular wisdom of the Persians.

Rehatsek, it seems, has followed the Persian text of Platts in his translation; however, an examination of other manuscripts reveals variant and frequently better readings. For example, I do not understand the translation of the poetry on p. 211: "Let not a man of seventy years make love. Thou art confessedly blind, kiss her, and sleep." The original passage was written in the dialect of Shiraz and was probably unintelligible to most other Persians, not to speak of Rehatsek. Consequently the number of variants of this verse is great, and the original meaning was surely more indelicate than the reconstructed translation of the English here. This is not to detract from the difficult and admirable task of translation by Rehatsek but merely to warn the reader that problems in understanding Sa'di still exist. —Richard N. Frye.

Fiction

Continued from page 37

and the discovery of a man with a broken neck. It is the author's approach that illumines the neighborhood, the people, and the incidents with a glow that warms to the bone. Benny and Flo call to mind the bygone comic-strip world of Krazy Kat and Ignatz Mouse. Poor Krazy used to find evidence of love in every brick Ignatz sailed at her head. Benny's hopes for Flo are built from equally disastrous material.

It is difficult to describe just how Mr. Bongartz, writing in a loose, shambling style, can so effortlessly hit deep emotional chords in the reader. The answer may well be that Roy Bongartz is an original. Imagine Paddy Chayevsky's *Marty* written by Damon Runyon and you may have some idea of what awaits you on West Ninety-ninth Street. If you've ever known loneliness, been struck out in love or fallen over your own feet when you wanted to stand tall, *Twelve Chases on West Ninety-ninth Street* is your book.

—Haskel Frankel.

Dial DE-S-PAIR: From Marxists to sociologists, everyone toys with the pejorative "bourgeois," usually to indicate a more than mild displeasure with middle-class homes, middle-class values, and middle-class people. But it has taken the superb comic talent of Morris Philipson to expose, with satiric vengeance, the pomposities of both the belittled and those who belittle.

Bourgeois Anonymous (Vanguard, $4.95) concerns a group dedicated, in the words of their leader, to helping the afflicted to "overcome this malady," this being bourgeois, and become something "special." Meetings are held in secret, with participants donning disguises to protect themselves from exposure. Public confessions are made by recruits who were middle-class before they got the message. If things become too rough a member can, at any hour of the day or night, dial DE-S-PAIR, and a BA will rush over to sustain the sufferer through the dangerous period.

A comic counterpoint is set up by two lovers: a divorcée yearning to tear loose from her middle-class roots, and a scientist of low pedigree, who is paying an analyst to prepare him for the bourgeois life of which he dreams. She admires him for his classless ways; he dotes on her middle-class qualities. They are both rather bright and rather foolish.

Bourgeois Anonymous is more than one single, extended joke. The novel's malcontents toss off some hilarious lines, and funny scenes abound. Mr. Philipson has managed to cover a lot of territory as his characters incriminate their

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

friends, their enemies, themselves, and us. —CHARLES SHAPIRO.

WE . . . ARE SUFFERING from a disease. We know the name for it. We are bourgeois! . . . We know what it means to suffer from being Other Directed. We know what it is to be victimized by the appeal to The Golden Mean. We suffer the cancer of Mediocrity. We are driving ourselves into the rigor mortis of *total conformity* . . . But . . . this malady is not incurable.

—*From "Bourgeois Anonymous."*

Pressed Flowers of Feudal Privilege: Pearl Buck and her partner in Stratton Productions, Tad Danielewski, visited an ancient British castle, fell under its spell, and decided to express artistically their impressions. Danielewski, who is a film director, began to plan a movie, which I understand will soon be released. Pearl Buck wrote *Death in the Castle* (John Day, $4.95). How the movie will be I can't guess; the novel is a trifling affair: sentimentalized, predictable, and unconvincing.

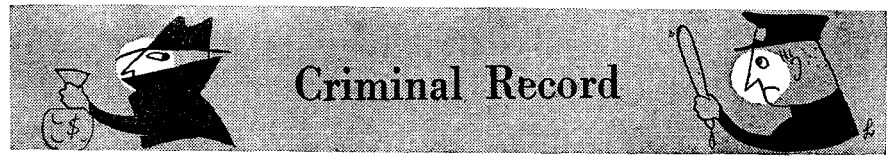
Two sweet old English people, the last pressed flowers of a long summer of feudal privilege, are in danger of losing their cherished old castle to a barbarous American, who turns out, however, to be quite nice; devilishly handsome and, of course, rich. The only live thing in the castle is a young woman named Kate, and when she meets the rich, handsome American—but why should I give it away? Let the reader guess it himself, after having read the first two dozen pages.

There is in addition considerable business about the supernatural (none of which comes off), a village full of forelock-tugging peasantry (rough but with hearts of gold), a homogenous horde of American technicians in crewcuts (rude but efficient), a hidden treasure, madness in high places, an aged family retainer, a lost heir, vintage wine, and Stilton cheese.

It should be even better in Technicolor, so perhaps you had better wait for the film. —CHARLES ALVA HOYT.

Too Old For Camp?

Over 800 exciting ways for teen-agers 12-18 to spend the summer. U.S. and abroad. Many cheap, many free, many that pay salaries. Hostels, windjammer cruises, community service, wilderness trips, study, bike and canoe trips. Foreign and special interest camps that *nobody* is too old for. Work camps. Work ships! Everything you want to know about where, when, how much, chaperons, sponsorship, climates, even pollen indexes. Only book of its kind. BARRON'S TEEN-AGE SUMMER GUIDE. *$2.50 at all bookstores or send check to Barron's Educational Series, Inc., 117 Crossways Pk. Drive, Woodbury, N.Y.*



The Great Train Robbery. *By John Gosling and Dennis Craig. Bobbs-Merrill.* $4.50. Ex-Yard super and crime historian team to compile fine précis of hijacking of Glasgow-London Royal Mail (August 8, 1963); $784,000 recovered, $6,442,000 still missing as we go to press; good pix. (Will there be a Vol. II?)

The Other Mr. Churchill: A Lifetime of Shooting and Murder. *By Macdonald Hastings. Dodd, Mead.* $5. This full and fascinating account of the career of Robert Churchill (1885-1958), English gunsmith and ballistics expert, is an essential addition to the true-crime shelf. (Author is also writer of the "Mr. Cork" fiction series—why not more of these?)

Crimes Without Victims. *By Edwin M. Schur. Prentice-Hall.* $4.95. This lucid treatment of "deviant behavior and public policy" (abortion, homosexuality, drug addiction) is the work of the acting chairman of the sociology department at Tufts University.

The Sydney Assassins. *By Leicester Cotton. Australian Book Center.* $6.50. Two successive same-type murders (and weird ones) shook Australian metropolis in 1872, and positive identification of victims and killers alike is still lacking nearly a century later. Fine fact job from Down Under, with ingenious suggested solutions.

Inside Interpol. *By Tom Tullett. Walker.* $4.95. This is a summary rather than a detailed survey of the operation of the world-wide criminal information center in Paris. Readable sample-kit.

Midnight Plus One. *By Gavin Lyall. Scribners.* $4.50. Motor dash from Brittany to Austrian border involves industrial biggie, secretary, bodyguard, and leader of party; at issue is control of huge corporation; cars crumple, bullets fly, enemies bite dust. A magnificent cliff-hanger.

End of a Party. *By Hillary Waugh. Crime Club.* $3.95. Police Chief Fred C. Fellows of Stockford, Conn., explores killing of woman guest at suburban booze-brawl and disappearance of visiting tycoon. Tried and true.

The Quiller Memorandum. *By Adam Hall. Simon & Schuster.* $4.50. British secret agent has quite a time battling neo-Nazis (and some not so neo-) in Berlin. Taut and knowledgeable chiller.

The Thousand Doors. *By Abraham Rothberg. Holt, Rinehart & Winston.* $4.95. American literary agent, receiving tip on Yugoslav author with built-in manuscript, has big trouble meeting client; politics all over, of course, and plenty of dead. Fine variant of international intrigue yarn.

Ellery Queen's Anthology: 1965 Mid-Year Edition. *Edited by Ellery Queen. Davis Publications. Paperback,* $1.25. Ninth in series includes fourteen short stories, four novelettes, two short novels (subtle distinction there). Edith Wharton is among the twenty authors represented.

Man Overboard. *By Allan MacKinnon. Crime Club.* $3.50. Fleet Street ace has perilous time on Atlantic cruise ship, also in England and on her Channel; salt-water broadcasting stations figure. Smooth and sharp.

The Superintendent's Room. *By Jeffrey Ashford. Harper & Row.* $3.95. Rural English cops solve clutch of tough cases despite bumbling and sourpussed superior. Sound and meaty, with admirable pace.

Death of a Player. *By Lillian O'Donnell. Abelard-Schuman.* $3.50. NewYork theatrical world tizzies when Hungarian-born producer is plunked; overtones of international politics are heard. Wee mite tricky.

Death of a Dreamer. *By Douglas Warner. Walker.* $3.50. Junkie's suicide gives Yard Det. Sgt. Harry Harris mission in life, but much grief ensues before he accomplishes it. Workmanlike performance.

A Simple Case of Ill Will. *By Evelyn Berckman. Dodd, Mead.* $3.50. London bridge club members dither when fellow player goes down for count. Fine management of characters, neat ironic terminal twist.

The Thick Blue Sweater. *By Pete Fry. Roy.* $2.95. London peeper who writes own memoirs here chaperones female client who wants her brother traced; pursuit takes in islands off French Riviera. Brisk and bouncy.

The Turret Room. *By Charlotte Armstrong. Coward-McCann.* $4.50. Accusation and recrimination make life just too ducky in ancient California mansion under shadow of murder. Distaff side should enjoy. —SERGEANT CUFF.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

SR/ RECORDINGS

THE UPHILL FIGHT OF PAY-TV
By Robert Lewis Shayon **55**

LATE STRAUSS FROM VIENNA
By Martin Bernheimer **57**

THE THREE "ROMEOS"
By Clive Barnes **58**

ETERNAL HANDEL
By Herbert Weinstock **60**

ITALIAN BAROQUE
By Boris Schwarz **63**

RECORDINGS IN REVIEW
By Irving Kolodin **64**

RECORDINGS REPORTS I & II
By the Recordings Editor **66, 68**

POWER PITFALLS
By Ivan B. Berger **67**

THE OTHER SIDE
By Thomas Heinitz **70**

LETTERS TO THE RECORDINGS EDITOR **71**

THE UPHILL FIGHT OF PAY-TV

By ROBERT LEWIS SHAYON

TEN YEARS AGO *SR*'s recordings editor, Irving Kolodin, wrote an article in which he surveyed the battle for pay television. In it he speculated that several hundred thousand set owners would be willing to spend $1 each to watch the Metropolitan Opera on TV in their homes. And recently Solomon Sagall, president of Teleglobe Pay-TV System, Inc., predicted that pay television subscribers in the United States would someday receive performances of the La Scala Opera Company in Milan, Italy, via satellite. Technical advancements in the pay-TV art since 1955 may have brought both predictions somewhat closer to realization, but the pay-TV controversy, and the attitudes of those involved in it, have changed hardly at all. Motion-picture theater operators are still rigidly and outspokenly opposed to pay-TV. Broadcasting networks are still saying they will fight pay-TV (but join it if they can't lick it). The Federal Communications Commission is still seeking meaningful test data to help it decide whether or not pay-TV ought to be authorized on a nationwide basis. And Congress, riding herd on the FCC, is still divided on the question of giving pay-TV the green light.

The pay-TV interests are still pressing vigorously at many points. Zenith Radio Corporation, manufacturers of Phonevision, one of several proposed pay-TV systems, recently brought the conflict into sharp focus once again by its petition asking the FCC to authorize all operating or proposed TV stations to introduce pay-TV programing into their regular schedules. Zenith's petition includes detailed data on a three-year test of the Phonevision system by station WHTC in Hartford, Connecticut. The figures, which are the first of their kind to be made public, are already arousing spirited debate in the television industry.

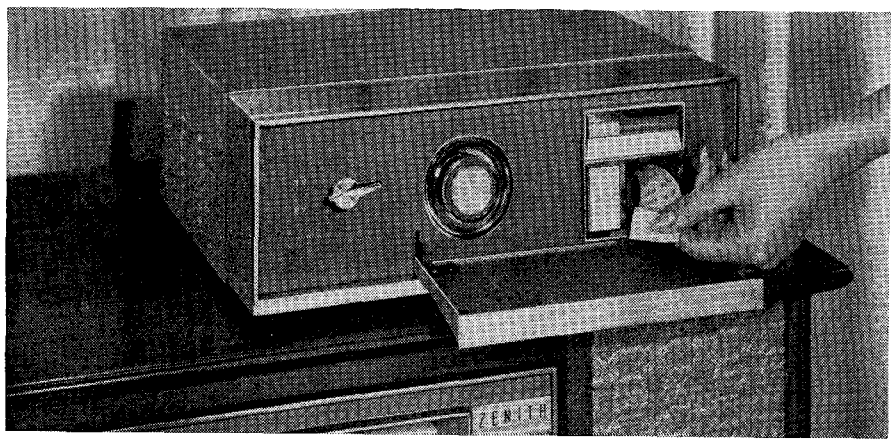
Controversy has also revolved around Community Antenna Television, which was only a small cloud on television's horizon ten years ago. Under the CATV system, a viewer, for a small monthly charge, may receive clearer signals from stations in his area, as well as programs from more distant channels. Today the system, which sends out programs over wires, is a major factor in the pay-TV debate.

UHF is another factor that was not very important in 1955, but it has become a significant force in the development of television—including the development of pay-TV—by opening up many channels beyond the original thirteen.

In sum, the industry is pregnant with change, and pay television promises to be very much alive in the public consciousness. Both the proponents and the opponents of pay-TV are seeking to "educate" public opinion and thereby win consumers to their respective viewpoints. Each side sees the other as an enemy, intent on pursuing its advantage at the expense of the "public interest." The war of words, of nasty images, and of dire warnings will almost certainly grow hotter as it progresses, and it is a significant war if only because billions of dollars and 55,000,000 television homes are at stake. What are the current battle lines?

Pay television gives set owners an opportunity to view programs not supported by advertisers. Such programs can be distributed over wires to homes, where various metering devices may be attached to television sets; or programs can come over the air, with the picture and sound scrambled until a metering device makes them intelligible; or combinations of the two methods can be used. At present, over-the-air systems are under FCC jurisdiction while wire systems are not, but the probability is that wire systems will eventually be subject to FCC regulation.

What progress has been made with pay-TV so far? An early attempt to introduce a cable system in Bartlesville, Oklahoma aborted. International Telemeter recently concluded five years of another wire operation in Etobicoke, a



Pay-TV decoder—One of several possible home instruments for use in unscrambling sound and picture; tape shows subscriber's bill.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

suburb of western Toronto, where viewers dropped coins in a box attached to the set and received a program of their choice. Another cable system suffered a severe setback in a referendum last year when California voters outlawed Subscription Television, a well-financed enterprise that had just begun to operate in Los Angeles and San Francisco. While the loss of an estimated $25,000,000 in risk capital has tended to discourage new backers for any pay-TV experiment, STV is by no means out of the fight, according to Sylvester L. (Pat) Weaver, Jr., its one remaining executive. His organization—which had contracts with the Dodgers and Giants baseball clubs and with impresario Sol Hurok—is in the courts, seeking to reverse the California referendum as unconstitutional. Moreover, STV is actively seeking entrance into other cities. As for Telemeter, new cable operations are currently being planned in Montreal, Dallas, Atlanta, Miami, and Houston (and still another Telemeter operation is one of three scheduled to begin in London next fall).

The fortunes of over-the-air pay-TV systems have also been mixed. Teleglobe pay-TV franchised its system to a company that sought to introduce subscription television to Denver in 1957, but a combination of snags—including the difficulties of getting movies from film producers fearful of the wrath of theater exhibitors—resulted in cancellation of the franchise. Zenith Radio Corporation, meanwhile, had been developing its Phonevision system.

In 1961 the FCC authorized RKO-General to test Phonevision in Hartford, Connecticut. The Connecticut Theater Owners promptly challenged the FCC's authority to make the test. A year later the FCC was upheld in the courts, and the WHTC three-year trial began. The pay-TV front was relatively quiet during the test, but now that Zenith has presented its petition describing the results, the combatants have something specific to chew on. Zenith claims that Hartford has proved pay-TV to be economically viable. It will not, says Zenith, replace commercial TV but will provide a supplementary service, widen the range of viewer choice, make possible the success of UHF, and even bring more viewers to so-called free TV. WHTC accumulated 5,000 subscribers (RKO-General says this was an arbitrary test ceiling and that the station could have signed up more) who are spending "an average of $1.20 per week, or a total of $62.16 per year on subscription programing." (Initially they also paid an additional $39 for a decoder device that lets them receive the programs.)

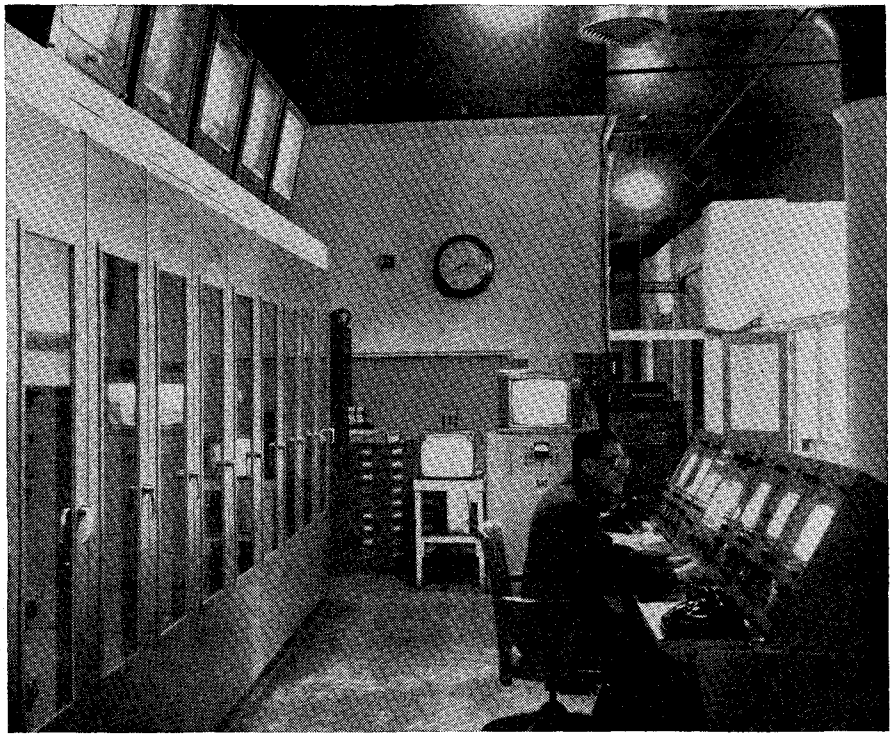
Besides Zenith, Teleglobe Pay-TV—a much smaller organization—is the only franchiser of a system that has stirred the pay-TV pot since the FCC authorized subscription television tests over the air. Teleglobe is reportedly planning a pay-TV test on a new UHF station in a major eastern market.

The Zenith petition, requesting nationwide proliferation of pay-TV systems over the air, will not be formally considered by the FCC for some time. The commission has other important priorities. Opponents and supporters of the petition will file comments. There will probably be lengthy hearings both in the FCC and in Congress. Further court tests are possible. It will be a long time, perhaps three to five years, before a final ruling may be expected—time enough for the public to be "educated" by all parties of interest in the fight. Ten years ago the average viewer was pretty much dazzled by the fabulous promises of pay-TV and by equally exaggerated fears, and this confused state of mind still prevails. In California last November, for example, the opposition won easily in the STV referendum. Many voters were undoubtedly misled by the unfair propaganda of the motion-picture theater operators, who told Californians that pay-TV would black out all their "free" television.

When the vote finally suspended STV, however, all subscribers, according to Mr. Weaver, indicated their desire to resubscribe if STV should return. And RKO-General's experience in Hartford suggests that an over-the-air system can be a success with a minimum of 20,000 subscribers in the top 100 markets. In five years, Zenith predicts, pay-TV in 175 markets (with 10,000,000 subscribers) could have annual gross revenues of $650 million. Moreover, the Hartford test indicates that pay-TV may not at all be merely a rich man's toy. In its petition to the FCC, Zenith noted that "during the first 92 weeks of the Hartford trial, 85.6 per cent of the subscribers had annual incomes of less than $10,000, and 42.3 per cent . . . of less than $7,000. . . . Annual subscriber expenditures for all income levels above $4,000 were approximately the same."

Many middle-income families apparently want box-office entertainment but can't afford box-office prices. They like the economy and convenience of movies, sports, and cultural events at home. Pat Weaver recalls, for example, that in California Andres Segovia, the classical guitarist, did better on STV than Giants and Dodgers baseball games. But pay-TV opponents, noting in the Hartford figures that mass-appeal movies and prize fights had the most viewers, argue that pay-TV will not bring "culture" to minority millions but will merely duplicate, for a charge, what commercial TV provides free. Product, maintains Jules Barnathan, ABC-TV executive, is the key. Box-office distribution he argues, can generate more dollars for stars and talent than commercial TV can. Thus pay-TV would ultimately siphon off talent, and audiences for networks and local stations would drift away. Revenues would decrease, and vital news and public affairs programs would be discontinued. The networks, their market destroyed, would abandon commercial TV and go wholeheartedly into competition with pay-TV, charging fees for the same programs they are now offering for nothing.

Representatives of the other two net-



Headquarters in Hartford—Phonevision encoding center used in FCC-authorized test of pay-TV.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

works offer much the same argument. They say they have the public interest in mind and that coexistence between pay-TV and commercial TV is not possible.

All this, maintain pay-TV supporters, is pre-Hartford commentary. Hartford has proved, Zenith asserts, that pay-TV can never totally replace commercial, that at best it will be merely a supplementary service widening the range of program choice. In any event, say the pay-TV people, Congress cannot "erect a fence around conventional television protecting it from all competition for talent or for audience." Congress can, of course, do this very thing if it chooses. It would in fact, not be the first time in the nation's history that a legislature has protected an entrenched industry against the forces of social and technological change. Zenith proposes no single system for all the nation; it recommends diversity of operations, pointing out that pay-TV can be successful only if it provides audiences with what they are not now getting on commercial TV. An "average of 76 per cent of the television viewing public [states the Zenith petition] refused to watch the forty top-rated network entertainment programs during the 1964-65 season though the programs were offered free of charge. It is difficult to argue seriously that such programs could be sold, instead of given, to the public on subscription in competition with such attractions as new motion-pictures, Broadway plays, and championship boxing matches."

The basic question is, of course, whether pay-TV and commercial TV can coexist. If one decides that the answer is that they can, then certainly pay-TV must have its day in the market place. If, however, one's assumption is that coexistence is impossible, a viewer must then weigh the public's right to be wrong against the frozen protection of commercial TV. Is commercial TV worth freezing in order to maintain a system that gives us news and public affairs? Such a conclusion supposes it to be the only medium that can provide informational programing; it underestimates the nation's capacity to innovate.

One may hope that broadcasting in America is still an open field, that the energy of innovation is not spent. For some pay-TV supporters, in fact, the Zenith assumptions do not go far enough. Beyond them, it is asserted, lies a much more sophisticated, wide-ranging potential for pay-TV. This potential is in specialized programing built upon mass-appeal audiences, in two-way communication patterns between suppliers and consumers, and in a variety of as yet unforeseen developments within our borders and across the oceans. All this may be only a technological mirage, but that's what many radio broadcasters once called television itself.

Late Strauss from Vienna

By MARTIN BERNHEIMER

IF ANY SINGLE WORK has reaped unusual rewards from last year's celebrations of Richard Strauss's hundredth birthday, it is his late (1938) "bucolic tragedy," *Daphne*. After decades of near oblivion—except, of course, in the current Strauss stronghold of Munich—*Daphne* suddenly blossomed in revivals throughout Germany and Austria. It even received its long-overdue North American stage premiere, in Santa Fe, of all places.

Until recently, the only full-length *Daphne* on LP was the excellent recording taken from a historic Buenos Aires broadcast of 1948 (available in a limited private edition from the Musicians Foundation, 131 Riverside Drive, New York 10024). Reviewing that performance in *SR* [Nov. 30, 1963], this writer concluded that its flawed sound and occasional musical blemishes were inconsequential; no new version of this masterpiece, better *or* worse, seemed likely to be made in the near future.

I am delighted to report that Deutsche Grammophon has not only made me an unreliable prophet, but has done so in the best possible manner. The company has just released its *Daphne* in a recording that enjoys all the advantages of a live performance but suffers few of the inherent drawbacks (18956/7, $11.96; stereo 138956/7, $11.96). Better yet, DGG has preserved what was undoubtedly the most important of the commemorative revivals: the production mounted by the Vienna State Opera at the Theater an der Wien last spring under Karl Böhm. It was to Böhm that Strauss dedicated the opera, and it was Böhm who conducted its premiere in Dresden twenty-seven years ago.

There can be little question, then, that this *Daphne* is *echt*, authentic in style and faithful both to the explicit wishes of the aging composer and to the implicit ones. If comparisons must be made between Böhm's reading and that of Erich Kleiber on the older recording, they reveal more about the men and the circumstances involved than about the work itself.

Böhm's performance is obviously planned on an intimate scale, as befits the small opera house and the essentially lyric resources of the principals at his command. His *Daphne* is essentially subtle, and sensitive to the most minute nuances. It makes its points, most effectively, in a manner that frequently recalls the Strauss of *Ariadne auf Naxos*. The more heroic impulses make their wonted impact, too, but these are seldom permitted to dominate the opera. Kleiber, on the other hand, was working in a very large opera house, and he had at his disposal a cast of heavyweights. Also, his *Daphne* was geared for non-German audiences more interested in the musical line than in textual finesse. It is understandable, therefore, that Kleiber's approach should have favored grandiose, *Elektra*-like gestures.

Hilde Güden (with James King as Apollo)—"projects the heroine's fragile, other-worldly character."

Since the leading singers are just about equally impressive, and since the performances are so different, Strauss enthusiasts might be well advised to purchase both versions. Although its sound definition is sometimes less than ideal, the DGG performance is definitely better recorded than its rival. In casting two of the most important secondary roles, however, the Kleiber set is superior; the balance of favor, therefore, remains more or less undisturbed.

Daphne's parents in Buenos Aires were sung by Lydia Kindermann (Gaea) and Ludwig Weber (Peneios). Kindermann wobbled a bit on top, but she managed to descend to those subhuman low notes (which Strauss must have dreamed up in one of his most inspired and least considerate moments) with both security and majesty. For his part, Weber enjoyed the advantage of a magnificent bass instrument in its prime,

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

plus a warm sense of characterization. Their counterparts on DGG are Vera Little, an American mezzo who loses both resonance and serenity the lower she goes, and Paul Schöffler, who at sixty-seven no longer commands vocal powers to match his interpretive gifts.

Otherwise one can find very little to complain about in the Vienna cast. Daphne is usually sung by what the Germans classify as a *jugendlich-dramatisch* soprano; that is, a light heavyweight of the Aïda-Sieglinde variety. The role was created by Margarethe Teschemacher, and her most famous successors have been Maria Cebotari, Maria Reining, Annelies Kupper, and Rose Bampton. Though Hilde Güden's voice has grown darker and fuller since she sang soubrette roles at the Metropolitan in the Fifties, her Daphne on DGG still represents a departure from type casting. It also represents an inspired choice on someone's part—a dangerous investment that paid generous dividends. Güden sings with limpid, unforced tone from the reticent apostrophe to nature at her entrance to the exquisite farewell of the final transformation scene. And she projects the heroine's fragile, other-worldly character with poignant simplicity.

For Apollo Strauss wrote high-lying, half-lyric, half-dramatic music even more demanding than what he had allotted to a similar god—Bacchus in *Ariadne*. Set Svanholm coped with the role more successfully than could be expected in the Kleiber performance. But James King, his counterpart on DGG, declaims with a comparable heroic ring, and he negotiates the cruel tessitura with greater ease and more flexibility of color. This young tenor from Dodge City, Kansas, is to sing his first Siegmund at Bayreuth this summer, and he is scheduled to arrive at the Metropolitan next season. On the basis of this recording alone, it seems safe to predict that he will prove more than useful to both *heldentenor*-hungry houses.

As the shepherd Leukippos, Fritz Wunderlich's beautifully poised lyric tenor provides aural reinforcement to the contrast between mortal and god. The smaller roles are all in competent hands; in the case of Rita Streich as the First Maid, more than that.

The performance is complete except for four tiny cuts supposedly sanctioned by Strauss himself after the premiere. Included with the album is an excellent translation of Joseph Gregor's libretto by Maria Pelikan, some interesting essays, and ridiculous, gushing notes on three of the singers. Most provocative among the latter is the claim that Güden loves to take care of plants and flowers, and therefore as Daphne her "artistic purposes . . . and spiritual gifts are blended in an indissoluble unity."

The Three "Romeos"

By CLIVE BARNES

LONDON.

WHEN Britain's Royal Ballet presents *Romeo and Juliet* at the Metropolitan Opera House this month, it will be the third major production of the Prokofiev score New York has seen in the last decade. This new choreographic version by Kenneth MacMillan differs markedly from the other two, one of which was by Leonid Lavrovsky for the Bolshoi Ballet and the other by Frederick Ashton for the Royal Danish Ballet. But, before discussing the hows and wherefores of these differences, it would perhaps be advantageous to sketch in the circumstances surrounding the creation of Prokofiev's score.

It is often suggested that the production by Leonid Lavrovsky, first mounted in 1940 for the Leningrad Kirov Ballet and subsequently revived for the Bolshoi Ballet, was the first and, in some way, authentic production of Prokofiev's music. Not only is this not true (Prokofiev, having been let down by both of the major Soviet ballet companies, allowed the company in Brno, Czechoslovakia, to mount the first performance in 1938), but what is more, when the ballet was produced in Leningrad five years after the completion of the score, Prokofiev was not entirely satisfied with the result.

Referring to the Leningrad production in his autobiography, Prokofiev makes the tart comment about his collaborators that "one might have appreciated their skill more had the choreography adhered more closely to the music." Thus it takes a bold man to regard the Lavrovsky "Bolshoi" version as sacrosanct, even if we prefer it to all its rivals. This, then, is MacMillan's initial justification for trying his hand at a new realization of the score.

In Europe, where productions of *Romeo and Juliet* are almost as common as town halls—for every company and choreographer now seems anxious to get into this particular act—it is clear that there are two major approaches to the music, and that each, in the rare, right hands, is equally valid.

THE first method was that laid down by Lavrovsky, who used the Prokofiev music and Shakespeare story unflinchingly to produce a Fokine-style dance drama, with the bare minimum of "decorative" dance. Supremely confident, Lavrovsky produced the Fokine-style ballet to end all Fokine-style ballets.

What Lavrovsky has created is a vast Renaissance tapestry, splendidly dramatic but with few dances of pure display, most of the choreography being seen in terms of "dance-image," a form of Noverrean dance drama that can only be recognized as dancing at a hundred paces by aficionados. That this was not

The Bolshoi *Romeo* (with Yuri Zhdanov and Galina Ulanova)—"dance drama with the bare minimum of 'decorative' dance."

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

the only way to the heart of the ballet was soon shown by Ashton's Copenhagen production, which, in fairness to Ashton, was created in 1955, before the Lavrovsky ballet had been exported.

It was the particular virtue of the Ashton version that, recognizing the Tchaikovsky element in the music, Ashton seemingly decided, reasonably enough, to play Petipa to Prokofiev's Tchaikovsky. The resulting ballet was a work full of interest and beauty. Gone were the carefully detailed production of a Shakespearean renaissance, the telling dance portraits, and the unblinking demonstration in dance terms of the entire play. In their place was choreography: one saw the balcony duet and sighed at the sheer vulnerability of young love and the transience of happiness.

IT was presumably inevitable that someone should attempt a compromise between these two approaches. The first person to attempt to bridge the gap between the dramatics of the Lavrovsky and the pure dance interest of the Ashton was John Cranko in his vivid production for the Stuttgart Ballet, which was later reproduced for the National Ballet of Canada in Toronto. When this year Kenneth MacMillan came to produce his own version for the Royal Ballet he was perhaps inevitably drawn toward the compromise approach, and indeed his production, like the memorable Cranko production before it, draws an adroit line between the warring factions of dance and drama.

When the curtain goes up on the dawning street scene in the Bolshoi production the lights are rising on a reality. When the same dawn rises on Ashton's bustling, Danish-pastry Verona, the impression, for all its dazzling dancing, is altogether less Italianate, less hot-blooded, less, if you like, Shakespearean. MacMillan's world is something different again.

The background is, admittedly, conventional Shakespearean scene-painting of no particular subtlety, and the highly stylized ensembles for the crowds are closer to the neoclassicism of Ashton than to the realism of Lavrovsky. However, interestingly, MacMillan appears to regard the central characters as if they were modern figures. In this, of course, he is following the pattern set by the current British approach to the plays, typified by Peter Brook and the Royal Shakespeare Theater. Thus MacMillan's Romeo is only in part a Renaissance figure, for he is also in part the boy next door.

A more controversial difference between the MacMillan production and all its rivals, apart from the crucially influential Cranko version, is the lack of emphasis it places upon the feud between Montagues and Capulets. The Soviet reading, it will be remembered, placed much weight upon this aspect, even invoking the doctrine of socialist realism by conceiving the Montagues as plebeian and goodies, while the Capulets, led by their bully-boy Tybalt, are patricians and therefore baddies. One may laugh at such dramatic naïveté, but it does help the ballet. In dancing, morality is always a question of black and white, never gray, and the Soviet approach added much to the ballet's clarity and excitement. MacMillan's view of the tragedy as one resulting primarily from parental disobedience reduces the impact of the drama.

ANOTHER aspect of the MacMillan that must surely strike North American audiences is the enormous lengths the choreographer has gone to so that he might avoid being accused of having been unduly influenced in his detailing by either Lavrovsky or Ashton. (The only version that has had much direct influence upon the MacMillan is Cranko's.) Thus, the breast-beating scene in which Lady Capulet bewails the death of Tybalt (which, once seen in the Bolshoi version, becomes inextricably linked with the music) is much, much weaker in the MacMillan version. Perhaps at times he would have done better to have risked the suspicion of plagiarism in places where he simply cannot match his rivals. The slogan "if you can't beat them, join them" is often peculiarly opposite to art.

Although it was always intended that Margot Fonteyn and Rudolf Nureyev should dance the first performance of *Romeo and Juliet*, the roles were, in fact, created for Lynn Seymour and Christopher Gable, who did most of the preliminary rehearsals. In addition to these two couples, Antoinette Sibley and Anthony Dowell, and Merle Park and Donald MacLeary are also seen as the star-crossed lovers, while in New York Annette Page, having been injured during the series of premiere performances, will make her belated debut as Juliet.

After all four pairs had performed in quick succession in London, it seemed to be the judgment of audiences and critics alike that although there is little to choose between the four pairs, perhaps Seymour and Gable are the most at home. The choreography uses their poetic slouchings and thunderstruck stillnesses to wonderful effect, and, of course, the dancing has been cut to measure for their particular styles and techniques. On the other hand, Fonteyn and Nureyev, approaching the roles in the grand manner, achieve a tremendous effect, quite different from the others yet equally valid and always intriguing. For example, Dame Margot, very properly perhaps, is the only one of the ballerinas to pick up the gauntlet thrown down by Ulanova and to challenge the great Russian on her own ground of heroism. For youthfulness and bravery Fonteyn perhaps out-Ulanovas Ulanova, and although this has less to do with Shakespeare than the quieter activities of the three junior ballerinas, it remains, I feel, unaffectedly thrilling.

Perhaps one of the most interesting aspects of this *Romeo and Juliet* is the individual variations of production MacMillan has permitted to each of the casts. In this way, for example, each of the Juliets has a different death scene, and in quite a number of other ways the interpreters are given the freedom of alternative versions. This is something new in Royal Ballet policy, and it is a move that might have invigorating repercussions in, say, the performances of the Tchaikovsky classics.

One of England's best known writers on the dance, Clive Barnes is executive editor of *Dance and Dancers*, and also dance correspondent for *The New York Times*.

Arnold Eagle.

Ashton's *Romeo* with the Royal Danish Ballet (Mona Vangsaa as Juliet and Ole Suhr as Paris in foreground) "played Petipa to Prokofiev's Tchaikovsky."

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Eternal Handel

By HERBERT WEINSTOCK

WHILE COMPLAINTS may be justifiably made against recording companies and agencies for their failure to supply us with a very large, important part of Handel's creations in opera and oratorio, there is no lack with regard to his finest instrumental pieces and cantata-like vocal works. From the record presses come, year after year, scholarly and—very often—otherwise entirely admirable performances of Handel sonatas, concertos, odes, psalms, and anthems. A mixed bag of such discs at hand for review promises hours of pleasure and some puzzlement for all good Handelians.

From Vox arrives *Eight Flute Sonatas*—that is, sonatas for the "German" or transverse flute as distinguished from the end-blown flute or recorder (VOX 2021, $4.98; stereo SVUX 52021, $4.98). They are played superbly by Mario Duschenes (flute) and Kelsey Jones (harpsichord). Included are seven of the sonatas of Opus 1, probably composed about 1731 (Nos. 1 in E minor, 2 in G minor, 3 in G major, 4 in C major, 5 in F major, 6 in B minor, 7 in A minor) and an A major sonata, probably of 1710, listed in the *Gesamtausgabe* as No. 48. The recording is wonderfully clear and believable. In the stereophonic copy listened to, a divisive effect is produced by hearing the flute in the left speaker, the harpsichord in the right. This undoubtedly contributes to clarity, but it produces a very undesirable lack of mixture. One wonders, in fact, what stereophony adds to this sort of chamber music.

A Nonesuch record (H-1013, $2.50; stereo H-71013, $2.50) brings, under the slightly misleading title, *Four Concertos with Oboe and String Orchestra*, three of the concerti grossi of Opus 3 (Nos. 2 in B flat major, 4 in F major, 5 in D minor) and a C-minor concerto (1734) which alone among them actually is almost a concerto for solo oboe and strings. Anthony Bernard conducts with spirit the Orchestra of Centi Soli; the solo oboe is well played by Robert Casier. The recording, made in Paris, is worthy of their stylish and convincing reading. Particularly attractive is the F major Concerto, which Handel arranged for performance at a benefit for the orchestra at His Majesty's Theatre in 1717 (it had served in an earlier form as the *sinfonia* preceding his opera *Amadigi di Gaula*, 1715), with its superb, imperially baroque opening and its rhythmically joyous dance sections.

Decca adds sixteen organ concertos on four separate discs, available in mono or stereo. Performed by Marie-Claire Alain (organ), Anne-Marie Beckensteiner (harpsichord), and a chamber orchestra conducted by Jean-François Paillard, the concertos were recorded in the Eglise des Maronites, Paris, and therefore glory in its excellent Haerpfer-Ermann organ. (The mono versions—DL-10085/6/7/8—are $4.98 each; their stereo counterparts—DL 710085/6/7/8—are $5.98 each.) In expertly recorded, wholly enjoyable performances, the four discs contain all six concertos of Opus 4, all six of Opus 7, the first three of Set II, and the lone F-major concerto with bassoons and horns added to the usual oboes and strings.

A Cantate disc (655 204, stereo, ($5.98) brings a properly lively, full-bodied performance of the *Dixit Dominus*, Handel's 1707 setting of Psalm 109. The brilliance and propriety of Eberhard Wenzel's conducting, the singing of Ingeborg Reichelt (soprano), Lotte Wolf-Matthäus (alto), the choir of the Kirchenmusikschule Halle, and the playing of the Berliner Bach-Orchester would have made this an example of genuinely definitive recording if only some editorial tampering had not set in. The terse, not very helpful sleeve notes aptly state that in this music the contrast between solos and tutti lends color and relief. But it appears to find nothing contradictory or perverse in adding that "in the present recording, with the exception of the two arias and the first movement, a small choral group performs the solo part." Would not Handel have called for a small choral group if that had been what he wanted? So powerful is the infection that causes editors and conductors to second-guess their betters.

Helen Boatwright—"white, pellucid soprano . . . model English diction."

STRANGELY in contrast to the full Handelian masculinity of the Berlin *Dixit Dominus* is what is to be heard from two other Cantate records offering four of the *Chandos Anthems* (Psalms 52 and 96 on stereo 655 201, $5.95); Nos. 11 and 51 on stereo 655 202, $5.95, with Helen Boatwright (soprano), Charles Bressler (tenor), Jerrold Held (bass), and the musicologically appropriate instruments, all recorded at Rutgers University under the direction of Alfred Mann. If the approach to Handel and his *Dixit Dominus* may be called the purely musical one, then that of Dr. Mann and his excellently equipped forces to these anthems might be called religious. It is all a little too anemic for Handel, a little pallidly over-pious, too hushed and churchy. Those who do not find that such an approach unfocuses this enchanted music can take full pleasure from these records, particularly as the second of them (Psalm 96) contains one of Handel's most moving small inspirations, his setting of "As pants the hart for cooling streams," in which Miss Boatwright's white, pellucid soprano and Mr. Bressler's slightly arch, overcareful tenor—and the model English diction of both soloists and small chorus—respond perfectly to Dr. Mann's vision of the music. The recording as such is excellent. The record sleeves contain the sung texts in English, German, and French, but not a single line of informative annotation.

Now, gentlemen, what hope can and will you hold out to us of recordings of *Rinaldo, Orlando, Ariodante, Serse*, and a dozen other Handel operas—of *Joshua, Alexander Balus, Susanna, Theodora*, and the other unavailable Handel oratorios? We are not craving, mind you, another *Messiah* to add to the eight versions in the current *Schwann*, another *Water Music*, or another *Royal Fireworks Music*. Not so long as the same *Schwann* lists only four "complete" operas and only eight of the oratorios. And, please, we would like them done by performers fully awake to what a stormy, tender, human, and inventive musical genius George Frederick Handel was. It does not really seem too much to ask.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Model 655—English Country styling, Cherry or Maple ***$495***

Only Magnavox Astro-Sonic Stereo brings you the full beauty of music...yet costs no more than the tube sets it obsoletes

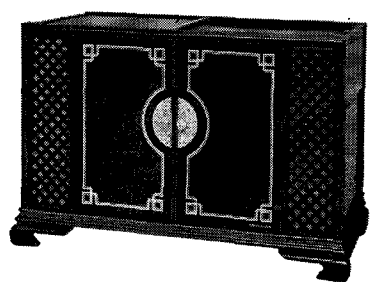
Astro-Sonic Stereo is so revolutionary it surpasses all previous achievements in the re-creation of music. It is ten times more efficient than tube sets. So magnificent, it flawlessly re-creates the world's most beautiful music...from delicate flute passages to the crescendos of a full symphony orchestra. So reliable, parts are guaranteed for five years, service for one year.* And each model is a furniture masterpiece you will admire and enjoy for years.

The Micromatic pick-up plays at only 1/10 ounce touch, banishing record and stylus wear. The diamond stylus is guaranteed for ten full years*—your favorite records can last a lifetime!

Contemporary Astro-Sonic #631
Walnut finish only ***$298.50***

Magnavox is sold direct through franchised dealers (listed in the Yellow Pages) saving you middleman costs. Color TV from **$399.90,** radio-phonographs from **$198.50** and portable TV from **$99.90.**

the magnificent
Magnavox
270 Park Ave., New York 17, N.Y.



Far Eastern Contemporary #627
Ebony or Walnut ***$349.50***

*Dealer provides service and parts. Solid-state components replaced if defects develop under normal use.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

ANNOUNCING *SR's* THIRTEENTH ANNUAL

World Travel Photo Contest

TWO GRAND PRIZES

for color winner: **A TRIP TO LONDON**

for black-and-white winner: **A TRIP TO HAWAII**

PLUS 18 ADDITIONAL CASH PRIZES

Award-winning photographs will again be featured in Saturday Review's annual World Travel Calendar issue. This issue, appearing January 1, 1966, will report forthcoming events of major importance to tourists during the coming year in fifty countries.

The Calendar issue will be fully illustrated by the World Travel Awards photographs. One of the prize winners will be reproduced on the cover of the January 1st issue.

The winning pictures will be chosen by the following judges, all distinguished in the field of photography:

Norris Harkness—Past President, Photographic Society of America, syndicated columnist on photography.

Ivan Dmitri—Leading color and magazine photographer, Director, *Photography in the Fine Arts.*

Leopold Godowsky—Co-inventor of Kodachrome.

Margaret R. Weiss, Photography Editor, *Saturday Review*

The important thing is to read the complete rules below, and start sending in your entries now.

Deadline for entries is October 15, 1965.

SR's 1964 PHOTO CONTEST WINNERS

Helen G. Russell of Gorham, Maine, professor of mathematics at Wellesley College, 1964 winner of the grand prize for color. Miss Russell won a round-trip to Hong Kong for her picture of a child in a sampan.

F. B. Grunzweig, public information officer of the U.N. Secretariat, 1964 winner of the grand prize for black and white. Mr. Grunzweig's photograph, taken in Kennedy Airport, won him a round-trip flight to Paris.

Saturday Review

380 MADISON AVENUE, NEW YORK, N. Y. 10017

Should the Grand Prize winners prefer some other trip than the ones outlined above, the equivalent for one or two persons can be arranged on request.

Contest Rules

1. The contest is strictly for amateur photographers. Anyone is eligible except employees of SATURDAY REVIEW and the MCCALL CORP., members of their families, and individuals who personally, or any members of whose families, are engaged in the manufacture, sale, commercial finishing, or professional use of photographic goods.

2. Pictures must have been taken after July 1, 1964, during a trip away from home for either holiday or business purposes.

3. Black-and-white photographs

a. Prints must be submitted in glossy prints 8 x 10 unmounted.

b. On the back of the photograph must appear: name and address of photographer; make of camera and film used in taking the picture; date and place it was shot.

c. Developing and printing may be done by a photo-finisher or the entrant. No composite pictures such as multiple printing or montages are eligible. No art-work or retouching on prints or negatives from which they are made is permitted.

d. No negatives should be submitted.

e. **NO BLACK AND WHITE PRINTS WILL BE RETURNED.**

4. Color photographs

a. Color pictures may be submitted as either slides *or* prints. Do not send slides and prints of the same picture.

b. Transparencies must be originals and must be mounted in cardboard only.

c. Color prints must be 8 x 8 or 8 x 10, unmounted.

d. Stereos are eligible. Only one transparency need be sent.

e. The same data must be given as specified above for black-and-white prints and must be written on the mount of each transparency or on the back of each print.

f. Transparencies and color prints will be returned to entrant only if accompanied by return postage; a minimum of 10 cents.

5. SATURDAY REVIEW assumes no responsibility for negatives, prints or color transparencies, but reserves the right to publish within its own pages as part of the Awards competition any pictures submitted, whether winners or not.

6. To enter the contest, mail no more than two black-and-white pictures, and/or two color pictures to this magazine's WORLD TRAVEL PHOTOGRAPH CONTEST DEPARTMENT. All entries must be postmarked no later than October 15, 1965, to be eligible for judging. **IMPORTANT: NO MORE THAN FOUR PICTURES, TWO IN EACH CATEGORY, CAN BE SUBMITTED BY ANY ONE ENTRANT.**

7. Pictures will be judged on photographic quality and originality in choice and treatment of subject. The decision of the judges will be final.

8. Before receiving a final prize, the entrant must sign a statement that his picture, or any closely similar picture of the same subject or situation, has not been and will not be entered by him in any photographic contest other than the one conducted by this magazine without permission of SATURDAY REVIEW, and has not been and will not be offered for publication in any manner prior to January 1, 1966. Winning pictures become the property of SATURDAY REVIEW.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Italian Baroque

By BORIS SCHWARZ

PIETRO LOCATELLI: *Twelve Concerti Grossi Opus 1. I Musici Virtuosi di Milano, Dean Eckertsen, conductor.* Dover Publications, Box D. HCR-5233-4-5. Three-record set with booklet, $6 (also obtainable singly at $2). Monaural only.

FRANCESCO GEMINIANI: *Four Concerti Grossi from Op. 2 and Op. 4.* Dover HCR-5230. *Four Concerti Grossi from Op. 2.* Dover HCR-5231. *Four Concerti Grossi from Op. 4.* Dover HCR-5232. *Also Gli Accademici di Milano, Dean Eckertsen, conductor; Renato Biffoli and Pio Giusto, solo violins.* Available as Box C (including *Six Concerti Grossi Op. 3,* HCR-5209) at $8, or $2 per single record.

TOMASO ALBINONI: *Twelve Concerti a Cinque, Opus 9. Italian Baroque Ensemble, Vittorio Negri Bryks, conductor. Concerti Nos. 1, 4, 7, and 10 for solo violin, Cesare Ferraresi, soloist.* Dover HCR-5225; *Concerti Nos. 2, 5, 8, and 11 for solo oboe, Michele Visai, soloist;* Dover HCR-5226; *Concerti Nos. 3, 6, 9, and 12 for two oboes, M. Visai and Fiorentino Milanesi, soloists.* Dover HCR-5227. Available as Box A with booklet at $6 or singly at $2. Monaural only.

The growing awareness of Italy's contribution to Baroque instrumental music is reflected in the rapidly expanding catalogue of recorded works. A welcome addition is the present reissue of Italian Baroque concertos, originally distributed under the Vox label in 1955-56 but long since deleted from the catalogue. Though less famous than Corelli or Vivaldi, the composers represented here—Tomaso Albinoni (1671-1750), Francesco Geminiani (1687-1762), and Pietro Locatelli (1695-1764)—are by no means secondary. Each made significant contributions to the concerto genre and to violin technique. They carried the Italian tradition to northern countries—Albinoni was active in Munich, Geminiani in London, Locatelli in Amsterdam. All three shared the same fate: success during their lifetime, neglect by succeeding generations, and undervaluation by present-day historians.

The Italian concerto grosso had a brief but intense period of efflorescence from the 1690s to the 1740s. Its immense popularity may be traced in part to its flexibility: it could be performed by ten or by a hundred musicians; it was adaptable to the church, the palace, or the home; it was playable by both amateurs and professionals.

Two of the composers represented here, Locatelli and Geminiani, were students of Corelli, the "master of masters." It is not surprising, therefore, that they favored their teacher's approach, which was essentially conservative, to form and instrumentation. At first glance, Locatelli's Opus 1 seems to be closely patterned after Corelli's famous Concerti Grossi Opus 6. Like his teacher, Locatelli divides his collection into eight concertos for the church (*da chiesa*) and designates No. 8 as a "Christmas Concerto"; the remaining four are for the chamber (*da camera*); *i.e.*, for secular use. However, Locatelli enriched the texture of the solo group, the so-called *concertino*; while Corelli assigned the solo passages to a string trio (two violins and cello), Locatelli used a string quartet or even a string quintet (with two violas). Locatelli also displays more interest in polyphonic writing; in fact, the title of his Opus 1, published in Amsterdam in 1721, reads *XII Concerti Grossi with 12 Fugues.* These fugues had to be accommodated within the eight church concertos since contrapuntal movements had no place in the chamber concertos. The inclusion of *two* fugal movements in several of Locatelli's church concertos lends an air of austerity to his music that at times is carried over into his secular concertos. Actually, the dividing line between church and chamber style becomes increasingly flexible; just as we find serious movements in the chamber concertos (*e.g.*, No. 12/1), so are we surprised by occasional dancelike moods in the church concertos.

As a master violinist, Francesco Geminiani could match Locatelli; as a composer he was less spontaneous, more confined within the Corelli tradition that by then had become archaic. External circumstances may have played a part. Geminiani lived in London from 1714 on and wrote for the British public, whose musical taste was strongly conservative. The genius of a Handel was needed to overcome this problem.

In Germany, too, Geminiani was studied and admired, especially for his artful fugal writing. He is at his best in the austere manner of the church concerto and rarely attempts the lighter

(*Continued on page* 71)

Triple your tape recording fun... buy three tape reels—not just one!

·TARZIAN

You'll have more fun with your tape recorder if you use it more frequently. Always keep an extra supply of tape on hand, so that you're always ready to record!

Take this good advice: When you buy tape, buy at least three reels. And buy brand-name tape, so you can be confident of its quality, certain it won't harm your recorder.

Of course, we hope you'll choose Tarzian Tape. We thoroughly test other brands along with our own—and the impartial equipment in our labs assures us that you can't do better.

FREE: Our 32-page booklet tells you how to get more out of your tape recordings. Write for your copy.

SARKES TARZIAN, INC.
World's Leading Manufacturers of TV and FM Tuners
• Closed Circuit TV Systems • Broadcast Equipment
• Air Trimmers • Semiconductor Devices
MAGNETIC TAPE DIVISION • BLOOMINGTON, INDIANA
Export: Ad Auriema, Inc., N.Y.
Canada: E. J. Piggott Enterprises Ltd., Toronto, Ont.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Recordings in Review

The New Tebaldi

PUCCINI: *"In questa reggia" ("Turandot"), "Sogno di Doretta" ("La Rondine").* VERDI: *"Tu che le vanità" ("Don Carlo"), "Ma dall'arido stelo divulsa" and "Morrò, ma prima in grazia" ("Un Ballo in Maschera"), "Oh ben s'addice" ("Giovanna D'Arco").* PONCHIELLI: *"Suicidio" ("La Gioconda").* CILEA: *"Esser madre è un inferno" ("L'Arlesiana").* MASCAGNI: *"Voi lo sapete" ("Cavalleria Rusticana"). Renata Tebaldi, soprano, with Oliviero di Fabritiis conducting the New Philharmonia Orchestra.* London 5912, $4.98; stereo OS 25912, $5.98.

The reappearance on records of a voice so well known as Tebaldi's after a lapse of more than two years has an interest that transcends just another collection of arias that are, in general, as familiar as those listed above. What gives them added interest is the juxtaposition of the singer with what she sings: Of the nine items listed, just one, "Voi lo sapete," has appeared on a Tebaldi recording previously.

It will not require more than a few grooves of the first selection to acquaint those who have not heard her "live" or on a broadcast since her last recording, that this is a different sound from the one to which they had long been accustomed. It is, moreover, a different sound from what they would hear from her today, representing a transitional phase between the tight, none too pleasant quality she had to work with when she resumed singing a year ago and the considerably more confident production of her recent performances at the Metropolitan.

What has happened, in the absence of the old voluptuous quality of the middle range, is an extension of range at both ends that has made the voice leaner in sound but also longer in compass. I rather cringe at the labor that comes to the ear in her version of "In questa reggia," but she does manage its top C-sharp; and in "Suicidio" she gets down to the equivalent tone (two octaves removed) without resorting to an artificial chest resonance. By contrast, the little waltz from *La Rondine* has a brightness wholly appropriate to it.

However, any vocal resource is merely a means to an end, and the question remains: what can Tebaldi do with what she has? To take these performances as a starting point, it would suggest that she could extend the range of her recent roles (Mimi, Tosca, Desdemona) considerably, and possibly undertake some things that she could not, or at least did not, perform previously in America. Certainly Amelia in *Ballo* would seem a likely possibility, rather more so than Elisabetta di Valois in *Don Carlo,* whose "Tu che le vanità" comes off least well of everything in this collection. Di Fabritiis provides the kind of support characterized as dependable, and the recording is uncommonly clean.

Carmina Without Orff

"Carmina Burana." Twenty songs from the original manuscript. Andrea von Ramm, mezzo-soprano; Willard Cobb, tenor; Sterling Jones, fidel and rebec; Thomas Binkley, lute and drum. Telefunken AWT 9455, $5.98; stereo SAWT 9455-A, $5.98.

Ever since Carl Orff's *Carmina Burana* first began to circulate here in the early 1950s there has been active, if muted, curiosity in the genesis of its musical content. By Orff's own words, he derived much of it from manuscripts in the Bavarian State Library, which, in turn, derived from monasteries in the area. The title "Benedictbeuren," which was associated with the material, derived from a monastery of that name where the songs were edited early in the nineteenth century.

It is an interesting enterprise of the Telefunken series *Das Alte Werk* (a kind of more varied equivalent of the Archive series promoted by the rival German firm of DGG) to seek out the originals and convert them into a sound from which contemporary ears can draw significance. The procedure by which this has been achieved is outlined in the extensive and admirably informative notes by Thomas Binkley, who, with Sterling Jones, appears to be the American half of a quartet that is otherwise German-English.

To judge from the youth of the performers (and the lack of any indications to the contrary), it may be assumed that they were acquainted with Orff before they became acquainted with the Orff-less *Carmina;* thus there would be some degree of carry-over from his utilization of the material to their reconstruction of it.

But, assuming that they have a scholarly interest in truth and a fair representation of what they found, the clear indications are that the chanted, melismatic content of *Carmina* has roots in just this kind of material. Some of the songs are longer than others, and they vary in musical ingenuity, but in two or three on Side I (such as "Nomen a solemnibus" and "Sic mea fata canendo solor") the likeness to Orff's more cultivated product is striking.

As a sample of Telefunken's intent for its new series, this collection leads to high hopes for the future. In addition to presenting the scholarly credentials of the individuals involved, the printed matter covers almost every imaginable aspect of the subject. One shortcoming, however, is both basic and almost too obvious to be accidental: there is no English translation of the Latin text. A footnote gives an address from which a German translation may be obtained. Is it too much to expect a similar service for the customers of this country?

Barbirolli in Berlin

MAHLER: *Symphony No. 9. Sir John Barbirolli conducting the Berlin Philharmonic.* Angel B-3652, $4.98; stereo SB-3652, $5.98.

According to the publicity that preceded the arrival of this recording, it was the outgrowth of an engagement of Barbirolli with the Berlin Philharmonic and a concert performance of the Mahler Ninth which produced so much enthusiasm that a durable testimonial to it was mandatory. The current product ranges from good to very good, but it hardly attains and sustains a level that would be consistent with the promise of such a once-in-a-lifetime experience.

Where it is best, and it is in this context that at least part of the promise attains validity, is in the lengthy slow movement that brings the work to a close. Here Barbirolli's feeling for the long line and varied colors of Mahler's writing induce a response from the orchestra (especially its strings) that is altogether distinctive. It differs from most performances that come to mind in treating the crossing contrapuntal lines and their recurrent clashes not in a primary and secondary context but as another instance—prominent in the Eighth Symphony as well as in *Das Lied von der Erde*—of Mahler's desire to engage two faculties of the mind simultaneously. By pushing each line forward to its destination, without regard for its clash en route with another, Barbirolli also makes a richer mixture of Mahler's harmonic colorations.

The preceding movements, though well performed, are not illuminated by such a beam of insight as the adagio. Lacking it, one is more aware of the discrepancy between the strong but dry sound of the orchestra and the more resonant kind that suits Mahler better. From time to time there is a clarification of texture here, too, especially in the *Ländler,* but other parts do not add to as much as Walter achieves in his version. The recording makes audible everything

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

there is to hear. That, in the case of the finale, is considerable.

More of Frühbeck de Burgos

FALLA: *"Tricorne" (complete ballet). Rafael Frühbeck de Burgos conducting the Philharmonia Orchestra, with Victoria de los Angeles, soprano.* Angel 36235, $4.98; stereo S 36235, $5.98.

The esteem that Rafael Frühbeck de Burgos has earned in his prior recordings for Angel has raised some hopes that in this young conductor there may be emerging a successor to the singular position occupied by the late Ataulfo Argenta. No musician, of course, ever exactly duplicates the abilities and sympathies of a predecessor, but in respect to the music of his native land, at least, Frühbeck de Burgos has the kind of aptitudes that made Argenta's work outstanding.

These include, as a kind of primary test of qualification, an incisive rhythmic sense and the kind of metric definition that leaves no doubt where a single or a double dot is indicated in the printed notation. He also has a keen ear for orchestral colorations, which is of next greatest importance in music that deals so steadily in it as the Spanish does. Add a sound knowledge of the traditions of such a score as this one—no accelerations where unwanted, a steady sense of accumulating tension in the Miller's Dance, etc.—and the results are all in the interests of authenticity.

Then what is to be said of the presence of Victoria de los Angeles as the voice of the vocal matter interpolated at two points in the score? It is plainly too light both in color and weight for the kind of music Falla wrote, and against any considerations that could be called authentic. The only conclusion can be that she is present for "name value," as an inducement for those who might not otherwise be enticed to purchase by the name of an unfamiliar conductor. It is doubtful, however, that there are that many potential customers for a new *Three-Cornered Hat*, and some of them, at least, are apt to pass up the good conducting because of the inappropriate singing. The reproduction is excellent.

Japan, Today and Yesterday

NAKADA: *"Time" suite.* MITSUKURI: *"Sakura-Sakura," "Haru No Yayoi." "Sado Okesa" and "Noe-Bushi" (arranged by Yutaka Makino). "Rokudan" (arranged by Ryutaro Ito). Yuri Yamamoto, piano.* Continental CST-2013, $3.98; stereo 2013, $4.98.

For one unversed in the music of Japan to venture an opinion on the material of this disc, the order of expression must necessarily be restricted. Within the area thus defined, I find all of it enjoyable to hear, some of it stimulating to think about, and, in the case of the Nakada suite, an indication that so far as East being East and West being West, musically the twain have met and merged years ago.

Yuri Yamamoto—"excellent fingers . . . a strong sense of contrast and color variety."

The reference of the title could be construed in several ways, but once the pieces have been heard, the conclusion is clear that Nakada meant this *Time* to be regarded retrospectively. One section titled "Piano" is clearly Schumannesque, another, "Etude," is as clearly Chopinesque, and "Romanticist" might be termed Gershwinesque. "Toyopet," the finale, is the name of a Japanese compact car, which is picturesquely suggested by a kind of Prokofievian *perpetuo mobile*. As in the two earlier sections titled "Prelude" and "Harpsichord," the allusions are oblique, the stylistic suggestions filtered through Nakada's own musical personality, which has both spirit and scholarship.

The contents of the companion side are otherwise derived, and of a generally simpler character. All are conversions to piano usage of material of a folk or popular character originally sung, or performed on the koto. *Rokudan* is an example of the latter, dating back to the seventeenth century and possessed of an architectural design which commends it to koto players still. Most likely to stir a reminiscence is *Sakura-Sakura*, a song in praise of cherry blossoms which has found its way into the soundtrack of a number of Japan-based films. Most curious of all is the Makino arrangement of *Noe-Bushi*, which threatens repeatedly to settle down to being *Golliwogg's Cakewalk* but never does.

The attraction of the material profits much from the pianistic art of Miss Yamamoto. She not only has excellent fingers, but a strong sense of contrast and color variety. This is especially welcome in such a piece as "Toyopet," which has not too much variety written into it. None of this should be surprising, for Miss Yamamoto is identified as currently the youngest faculty member of the Juilliard School. She attained this distinction after education at the Tokyo Academy of Music, by means of scholarship studies in the United States, most recently with Sascha Gorodnitzki. Continental's promise of other recordings to come should include more by composers of her own country.

Mozart by Stuyvesants

MOZART: *Quartets in D (K.499 and K.575). Stuyvesant Quartet.* Nonesuch, mono 1035, $2.50; stereo H-71035, $2.50.

If the Nonesuch enterprise had done nothing more than restore to circulation the choice recordings of the Stuyvesant Quartet, of which this is a sample, it would merit the gratitude of music lovers. It has, of course, done much more, but little to date that exceeds the artistic and musical qualities of these two performances.

For those who were unacquainted with the period in which it flourished, the Stuyvesant Quartet was made up of the brothers Shulman (Sylvan, violin, and Alan, cello), with the inside positions filled by Bernard Robbins, second violin, and Ralph Hersh, viola. All, or almost all, were members of the NBC Symphony Orchestra during the Toscanini years. This means, at the least, that they were in the upper echelon of string players working in the radio studios in the period when radio was New York's standard of electronic quality and, at the most, that they were well superior to the average, in technical ability, musical cultivation, and artistic conscience.

Indeed, if one were to offer these performances to a chamber music enthusiast who didn't note the identity of the performers, the guesses could range all the way from the new Allegri entity from England to the best-favored Central European ensembles. At the same time, there is a clarity and strength in the performances, an absence of any contaminating mannerisms that argues an origin remote from all known "schools." The Stuyvesant ensemble occupied a singular place among quartets of American origin, and these performances are clear proof of it. The reproduction may be enhanced by some such device as electronic echo, but the resulting sound, however synthetic, is close to a perfect illusion of a string quartet.

—IRVING KOLODIN.

LITERARY I.Q. ANSWERS

Column Two should read: 9, 13, 2, 6, 10, 1, 4, 3, 8, 11, 14, 5, 12, 15, 7.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

RECORDINGS REPORTS I: Orchestral LPs

WORK, PERFORMER, DATA	REPORT
Bach: Suites Nos. 1-4. Jean-François Paillard and the Paillard Chamber Orchestra. Epic SC 6047, $9.98; stereo BSC 147, $11.98.	There is much that is promising in this project (the participation, for example, of Pierre Pierlot as first oboe) and some that is fulfilled in the performance—the sophisticated sense of tempo exhibited by Paillard, his discerning ear for balance. However, there are some mechanical shortcomings that are recurrently disturbing—an uncertainty of pitch that could be in the tape rather than the playing, a blurring of balance that seems more the consequence of the surroundings than of the performers. The quality of execution in best in Nos. 1 and 3. The B minor (No. 2) is below the standard of the recent one by the late Pierre Monteux (in which his son Claude was the solo flutist), and No. 4 is just hastily, inconsiderately performed. Variable recording.
Beethoven: Symphony No. 6 (*Pastoral*). Leonard Bernstein conducting the New York Philharmonic Orchestra. Columbia ML 5949, $4.98; stereo MS 6549, $5.98.	Repose is not precisely the first characteristic one associates with the conducting of Leonard Bernstein, which means that certain portions of this work are imperiled, in the nature of things (things Bernsteinian that is). However, it is less understandable why Beethoven's *allegro ma non troppo* for the opening section should prompt Bernstein to the pace that he endorses. In truth the performance ends better than it begins, which means that there is an underlying feeling for this idiom in Bernstein that comes through eventually. At best it is a *Pastoral* that is more hectic (that is to say, feverish) than cheerful, and truer to the nature of Bernstein than of Beethoven.
Bruckner: Symphony No. 3 in D minor. Bernard Haitink conducting the Concertgebouw Orchestra of Amsterdam. Philips PHM 500 058, $4.98; stereo PHS 900 068, $5.98.	This is one of the most difficult of the Bruckner symphonies to hold together, and Haitink, for all his other virtues, is not quite master of that requirement in the first and last movement. He shapes well the sound of the work as a whole, even imparting more delicacy to certain aspects of Bruckner's scoring than is sometimes heard, and keeping the heavy brass in its organ-like relationship to the woodwinds and horns, all of which is to the good. The problem is in balancing the changes of tempo through transitions that are appropriate both to what precedes and follows, and this he does not always achieve. At the same time, it is clear that he enjoys an unusual rapport with the personnel of whom he is chief officer, and that is a productive factor in the result. The quality of sound is altogether satisfactory.
Ives: *Variations on "America."* Kay: *Umbrian Scene.* Etler: Concerto for Wind Instruments and Orchestra. Robert Whitney conducting the Louisville Orchestra. Louisville 651, $7.95 (*mono only*).	Present pleasure in the irreverent variants of Ives has been made possible by the intercession of William Schuman, who made the transcription of the organ original. His choice of instruments and colors is exactly apropos to Ives's own purpose of parody, and Whitney's performance makes the point precisely. Unlike some other tonal landscapes, Kay's evocation of Umbria radiates not only the heat-soaked air of that region but also, as he has written, something of the musical tradition represented by its chapels. The color content of his score is successfully conveyed by Whitney and his orchestra. I am not so confident of the justice done to Etler's conception of an orchestral mass and a revolving entity of instruments arrayed against it—some of its sound is a little uncertain in pitch to accord with Etler's feeling for a tonal base. But admiration for his workmanship need not be stinted on that account.
Stravinsky: *"Greetings" Prelude; Dumbarton Oaks Concerto.* Igor Stravinsky conducting the Columbia Symphony Orchestra. *Eight Instrumental Miniatures; Etudes; Circus Polka;* Suites Nos. 1 and 2. Stravinsky conducting the CBS Symphony. Columbia ML 6048; $4.98; stereo MS 6648, $5.98.	Between the *Greetings* and the Suites there is a generous amount of entertainment on this disc, especially in the *Circus Polka,* the *Galop, Balalaïka, Napolitana,* and *Española* of the suites. As the man who conceived them in the first place, Stravinsky contrives also to convey a maximum of the light touch they contain. It is an asset to this end that they are scored for small ensembles, and the performers in this instance are able ones. As for the *"Greetings" Prelude,* it is one of his latter-day masterpieces. The *Dumbarton Oaks* Concerto offers little to my taste but a "soundarama" of motion. The recording in all cases is excellent.
Stravinsky: *Song of the Nightingale; Fireworks; Scherzo à la russe; Four études; Tango.* Antal Dorati conducting the London Symphony. Mercury MG 50389, $4.98; stereo SR 90387, $5.98.	This is the kind of a recording that will be attractive as a totality or not at all. That is to say, in terms of its major content—the *Song of the Nightingale* and the *Etudes*—Dorati's performances do not quite equal, in quality of performance and sharpness of orchestral delineation, those by Reiner and Ansermet. His *Fireworks,* however, is definitely superior to its competitor, which is the version directed by Stravinsky himself. As for the *Tango* and *Scherzo à la russe* (the last written for Paul Whiteman and later rescored for symphony orchestra), they are quite up to the contents, which are far from memorable. The recorded sound is very satisfactory.
Tchaikovsky: Symphony No. 5 in E minor. Georges Prêtre conducting the New Philharmonia Orchestra. Angel 36259, $4.98; stereo S-36259, $5.98.	To promote the young Georges Prêtre to the place left vacant by the passing of the much older Pierre Monteux may be premature, but in the interests of hope, let us be premature. What he does in this recording may be described as a Monteux kind of performance, well within the perimeter of the musical design, yet with sufficient flexibility to give it a personalized character. It is remarkably free of exaggeration—save, perhaps, in the coda of the finale, in which everything seems to be whirling through the air at once—but neither dull nor underplayed. In the *Andante Cantabile,* Prêtre expresses the best of his national heritage in combining emotion with discipline, and a sense of beauty with order. The orchestra, including the unnamed horn soloist, plays beautifully for him.
Rossini (Respighi): *La Boutique fantasque; Rossiniana.* Antonio Janigro conducting the orchestra of the Vienna Festival. Vanguard VRD 1127, $4.98; stereo VRS 1127, $5.98.	This is the most ambitious venture to date into the orchestral literature by the cellist turned conductor. It can be rated as a qualified success, which means that there is nothing discreditable about it, but it doesn't make as much of the opportunities for color and interest as the music contains. It is quite possible that this is, in part, a consequence of the performing group—for the "orchestra of the Vienna Festival" has no identity as such and is certainly inferior, in individual and ensemble, to many groups with which representative recordings are made. The recording is good enough to show just where the shortcomings are.
Weber: Overtures to *Der Freischütz, Euryanthe, Oberon, Abu Hassan, Preciosa; Jubel-Overtüre.* Rafael Kubelik conducting the symphony orchestra of the Bavarian Radio. DGG 19463, $4.98; stereo 136463, $5.98.	No less for the "little" Weber overtures than the Big Three, this is a collection combining merits of proficiency, musicianship, and reproductive values. Indeed, Kubelik realizes greater pleasure quotient in the *Preciosa* and *Abu Hassan* Overtures, in response to the lightness of their scoring. This thins out somewhat a little heaviness in the sound (especially at the bottom) that tends to weigh down the performance of the *Freischütz* and *Euryanthe Preludes.* The quality of the orchestral playing is spirited as well as secure, suggesting that Kubelik's work in Munich has been productive. —Irving Kolodin.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Power Pitfalls

By IVAN B. BERGER

THE MOST prominent item in any respectable amplifier's specification sheet is its power output rating, which is measured in watts. Confusingly enough, however, there are at least five legitimate ways of measuring an amplifier's power, and the same amplifier's rating may range from 18 to 110 watts, depending on the measurement method used. In short, the unqualified statement "20 watts" is meaningless.

There are several variables affecting amplifier power ratings, some of which are taken into account by some of the official power standards.

Line voltage is one. The wall socket in the average home may deliver anywhere from 105 to 130 volts, depending on the neighborhood and time of day. An amplifier that puts out 45 watts at 117 volts may only put out 38 or so when the line voltage drops to 110. Both the Institute of High Fidelity and the Electronic Industries Association specify a line voltage of 117 in their amplifier test standards.

Another variable is distortion. An amplifier putting out 17.5 watts per channel at a reasonable 1 per cent distortion may be pushed to 23½ watts—but distortion will climb to a painful 30 per cent. The IHF standards specify power at the distortion level rated by the manufacturer; the EIA standards take distortion into account but quote power at 5 per cent distortion, which is rather high.

Frequency range is yet another variable. A good amplifier will maintain its full rated power throughout the audio range, while a cheaper one may achieve its rated output only in the middle of the audio band. An amplifier's ability to maintain full power to the extremes of its frequency range is called its power bandwidth; a "power bandwidth of 15 to 30,000 cycles" would indicate that the amplifier so rated maintains at least half power between these two extremes.

Frequency response is usually broader than power bandwidth, since it is usually measured at less than one-tenth of full power; the amplifier with a 15-30,000-cycle power bandwidth might have a frequency response flat within one decibel from 10 to 40,000 cycles.

But today's major problem in reading amplifier specifications is the proliferation of power standards. The oldest and best-known of these standards is *effective* power (also known as continuous power, sine-wave power, rms power, or average power). The power of a sine-wave test signal varies continuously from zero to a peak value and back again; the average power output over a complete cycle of the wave is exactly half its peak power, for this peak is maintained for only an instant. Hence the terms "*effective* power," a measure of the amplifier's continuous power-handling capacity, and "*peak* power," which is exactly twice the average power when measured under the same conditions.

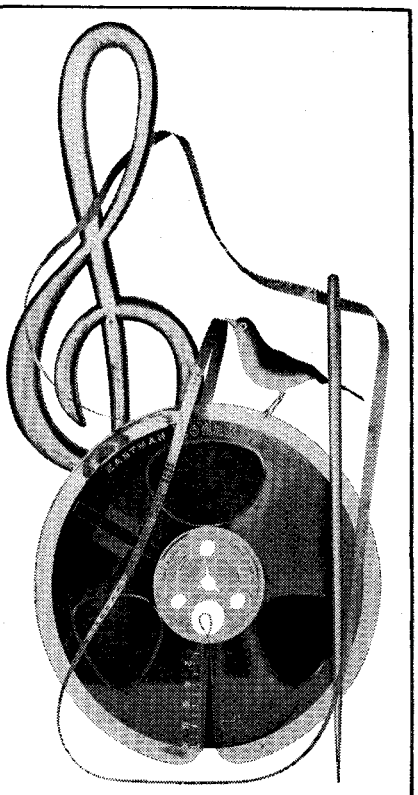
Music, however, presents a rather more complex wave form than the simple sine-wave test signal. A typical music wave-form may average only one-tenth of its peak power, due to sudden sharp "spikes" or transients. But an amplifier's ability to handle these surges is not adequately represented by its sine-wave power ratings, whether continuous or peak.

THIS is because an amplifier increases its demands upon its power supply as signal levels increase. The power supply must supply the tubes with more and more power if the amplifier's voltages are to be maintained at their proper levels; otherwise distortion will increase, and the amplifier's power-handling capacity will be limited.

The better regulated the power supply, the better the amplifier is able to handle large signals. But the power supply may well be able to handle brief bursts of high signal power—lasting only a few thousandths of a second—even though it cannot cope with them continuously.

This accounts for the term "music power," which in theory represents the amplifier's average power-handling capacity over a time-span so short that the power supply voltages remain unaffected. An amplifier's music-power rating is usually between 15 and 50 per cent more than its continuous power rating, and the smaller the difference, the better regulated the power supply. An amplifier whose continuous and music-power ratings are close together will be better able to handle the demands of sustained organ pedal notes than one with less regulation, but the latter amplifier may be better able to handle very short, sharp transients, such as cymbal clashes. In general, however, the better regulation is one index of better quality. For moderate-to-good-quality equip-

(*Continued on page 69*)

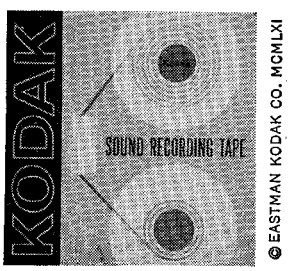


Thread easy?
Thread easy!

Remember way back in the bad old days when threading a tape reel was more toil and trouble than it was fun? All that ended with the new Thread-Easy Reel from Kodak. It threads instantly. Just plunk the end of the tape in the wide slot, hit the start button, and it's threaded. Never any fussing or fumbling. Look at the time you save.

Every Thread-Easy Reel has a built-in splicer, matte writing surface, and an indexing scale on each side. And every 5- and 7-inch roll of Kodak tape comes on a Thread-Easy Reel . . . no extra charge, of course.

But the best thing about this great reel is the tape that's on it. KODAK Sound Recording Tape. Brilliant. Reliable. As reliable as Kodak film. Get a roll today. At tape dealers' everywhere.



EASTMAN KODAK COMPANY, Rochester, N.Y.

Kodak TRADEMARK

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

RECORDINGS REPORTS II: Miscellaneous LPs

WORK, PERFORMER, DATA	REPORT
Beethoven: Quartets No. 1 in F (Op. 18, No. 1) and No. 9 in C (Op. 59, No. 3). Lenox Quartet. Dover HCR 5240, $2.00; stereo 7003, $2.00.	Peter Marsh steers a clear course of musicianship and understanding through these works of Beethoven that introduce him and crew members Theodora Mantz, second violin, Paul Hersh, viola, and Donald McCall, violoncello, to these reviewing ears. There is, indeed, no failure of intent in either work, though some shortcomings of execution that separate a good quartet, which this is, from those others that are very good and the very few that are great. These come in such areas as intonation, generally precise but with enough deviations to constitute a problem (especially in the fugue of the C major); tonal quality, which sounds like not so much a matter of technique, as of lack of the very best instruments; and a little laxity of articulation in passage work. So far as value is concerned, the quality of reproduction is worth double the asking price, but in terms of the precious material itself, the performance is not so great a bargain.
Beethoven: Septet Op. 20. Mozart: Sonata for Bassoon and Cello. Members of the Berlin Philharmonic Orchestra (see below). DGG LPM 18887, $5.98; stereo SLPM 138887, $5.98.	Those who dote on Beethoven's early masterpiece are advised to buy two of this issue if they can afford it—one to play, and one to keep against the inevitable day when it disappears from the catalogue, for it is not likely to be replaced by something better. Alfred Malacek is an impressable leader for the ensemble, and clearly a violinist who believes that when Beethoven says "Allegro con brio," he means both allegro and con brio. He propounds the opening at the first movement (after its introduction) at a faster pace than, possibly, it has ever been recorded before—but the reasons for it are there. It also gives a bit of dash to a work that has commonly been thought of as a rather complacent example of Beethoven's youth. The quality carries through the six movements of the work and also animates the duo sonata, in which Heinrich Majowski is the cellist and Manfred Braun the very able bassoonist. Others of the ensemble are Dietrich Gerhardt, viola, Rainer Zepperitz, double bass, Herbert Stähr, clarinet, and Gunter Kopp, horn. First-class reproduction also.
Beeson: *Hello Out There.* John Reardon, Leyna Gabriele, and Marvin Worden, with the Columbia Chamber Orchestra conducted by Frederick Waldman. Desto Records D 451, $4.98; DST stereo 6451, $5.98.	Jack Beeson's setting of William Saroyan's one-act play is a welcome addition to the growing file of American stage works on record. It shows, as of 1953, his lyric gift, which has recently been heard in a later transformation in *Lizzie Borden* (by the New York City Opera company), and his superior sense of word setting. There is another element of fitness in his use of a chamber orchestra. Whether decreed by artistic or economic judgment, it provides a suitable frame for Saroyan's colloquial text as well as the "intimate" surroundings in which the action transpires (a jail cell). Beeson has been uncommonly well served by all the participants beginning with conductor Waldman, but also including Reardon and Miss Gabriele. The recording is uncommonly clear relative to the text, and well balanced between voices and instruments.
Glinka: Susanin's aria *(A Life for the Tsar)*, Borodin: Konchak's aria and Galitzky's aria *(Prince Igor)*. Tchaikovsky: René's aria *(Iolanta)*. Gounod: "Le veau d'or" and "Vous qui faites" *(Faust)*. Massenet: "Epouse quelque brave fille" *(Manon)*. Meyerbeer: "Piff Paff" *(Les Huguenots)*. Bizet: "Quand la flamme de l'amour" *(La Jolie Fille de Perth)* and Toreador Song *(Carmen)*, Nicolai Ghiaurov, bass, with the London Symphony Orchestra and Chorus conducted by Edward Downes. 5911, $4.98; London stereo OS 25911, $5.98.	In the kind of a world where the best Communists are Chinese, it is perhaps reasonable that the best-known Russian bass-baritone is a Bulgarian. Ghiaurov's supple sound is rewarding to hear in the French material (especially Meyerbeer, which attracts the attention of few singers today), but there is a complete bond of vocal quality and verbal quantity in the Russian side, especially in the *cantante* matter of Tchaikovsky and Borodin. The real question is how long will Ghiaurov be content to be a fine singer before he blossoms into a "personality"? There is some suggestion that the transition will not be long delayed, to judge from some exaggerations in the Bizet excerpts, especially "Quand la flamme de l'amour." Thanks to his uncommon range, he is one of the few recent singers who can deliver the top and bottom of Escamillo's showpiece equally well.
Schumann: *Noveletten*, Op. 21. Beveridge Webster. Dover HCR 5239, $2.00; stereo 7002, $2.00.	To wonder why so many pianists play Schumann's *Carnaval* and so few investigate this work with as much beauty and much greater freshness is to conclude, simply, that few share the independence of mind or the enterprise of Beveridge Webster. It is quite possible, of course, that it is his penetration of their essence and re-creation of their character that makes the eight pieces as attractive as they sound here, for in two decades (plus) of listening to his playing he has not equaled the flexibility and charm of these performances. He is especially adept in the slower, more reflective ones; the faster tend to become a little thick-sounding under his fingers. But the sequence as a whole is beautifully accounted for, and should add a new dimension of pleasure to those who thought they had heard all the good Schumann there was to know. The reproduction is in keeping with the quality of the performances.
Telemann: Quartets *(Paris)* Nos. 1, 4, 6. Frans Bruggen, flute, Jaap Schroder, violin, Anner Bylsma, cello, and Gustav Leonhardt, cembalo. Telefunken AWT 9448-A, $5.98; SAWT stereo 9448-A, $5.98.	As was the case with such another prolific composer as Vivaldi, Telemann's productivity expressed itself through a hierarchy of grades from so-so to great. This collection of works (dated 1733) comes close to the highest category in at least one instance, the sixth quartet in B minor. Its opening movement has a sprightliness that alerts the ear to attention for what is to come, and what is to come is decidedly worth being on the alert for. Even more than the identity of keys, the resemblance of certain procedures to those characteristic of Bach's great Suite No. 2 for flute and orchestra (the Badinerie especially) sets up some interesting cross-currents of thoughts. The net of it is that, however close he came to equaling Bach in interest, Telemann rarely came close to him in meaning or expressivity. In any case, this is a work that can be enjoyed of and for itself, especially as played with refinement and high artistry by the Amsterdam-based quartet. The ensemble reproduction is as good as anybody's.
Weber: Sonatas in D minor (Op. 49) and E minor (Op. 70). Annie d'Arco, piano. L'Oiseau Lyre 271, $5.98; stereo SOL 271, $5.98.	If there is a secret to the art of making the piano music of C. M. von Weber convincing as well as interesting, it is not wholly at the disposal of Miss d'Arco. She is a competent pianist and a conscientious musician, but these together are sufficient only to put in motion the surface interests of the patterns. If there is something below the surface—and I am not convinced that there is—it doesn't come to the ear from Miss d'Arco's treatment. At most, the difference would hardly be enough to alter the impression of a style that is rather distant from us today. The reproduction is good. —I. K.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Continued from page 67

ment, this difference is generally on the order of 30 per cent.

There are three Music Power standards: IHF Music Power, EIA Music Power, and EIA Peak Music Power. The IHF standard is most used in the component high fidelity industry and is defined as shore-term power *at rated distortion*. The EIA Music Power Standard– used by most of the "phonograph console" manufacturers – specifies a 5 per cent distortion level. The EIA Peak Music Power standard is double the short-term average power, giving the instantaneous peak value of a very short "spike" in the wave form.

Total power output of a stereo amplifier is usually given as twice the power of a single channel. Since both channels share a comon power supply, this is not

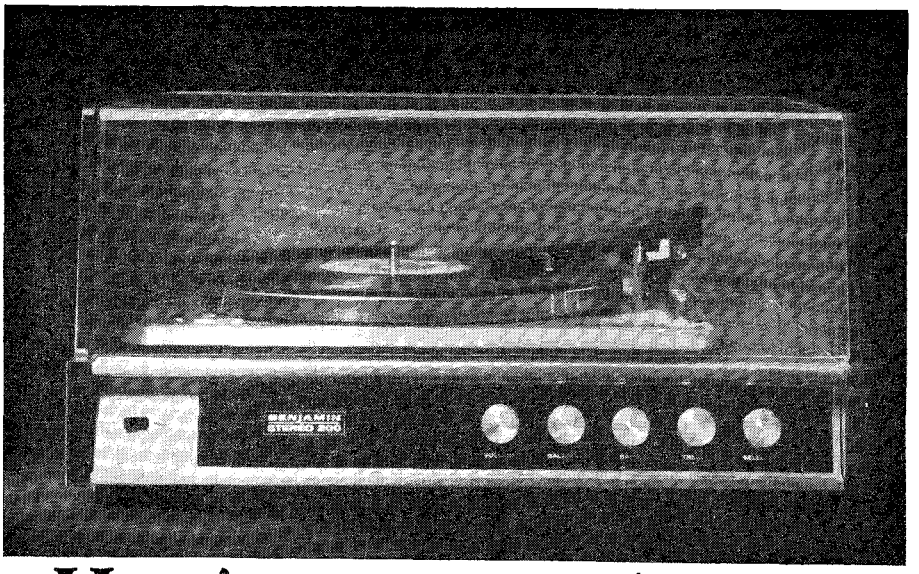
very realistic; measurements should be made with both channels driven simultaneously, as is done by some independent test laboratories.

Differences in circuit design make it difficult to compare amplifier power ratings directly when measured on different bases. But while the exact numerical relationships between them will not be constant for different amplifiers, there is some order to them. The table shows nine such ratings, derived from tests on one specific amplifier.

Power Rating Comparison

Continuous power at 1% distortion, line voltage, 110:	14	watts
Continuous power at 1% distortion, single channel*:	17.5	watts
Total continuous power, both channels, at 1% distortion:†	35	watts
IHF Music Power at 1% distortion:	45	watts
Maximum continuous power, 30% distortion:	47	watts
EIA Music Power (5% distortion):	55	watts
IHF Peak Power, 1% distortion:	70	watts
Maximum peak power, 30% distortion:	93	watts
EIA Peak Music Power:	109	watts

* This and all following ratings for 117-volt line
† This and all following ratings for total of both channels



Here's great sound in a nutshell

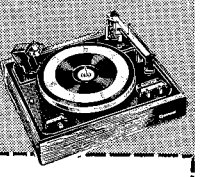
(walnut)

Imagine a custom-engineered, component stereo phonograph hardly more than 18 inches wide and 16 inches deep. Impossible? Yes, a few years ago. But thanks to modern transistors we were able to develop a 36-watt solid-state stereo amplifier so small we could combine it with the famous Miracord 40 auto-manual turntable in an enclosure no bigger than would be required for the Miracord alone—a handsome oil-rubbed walnut cabinet with plexiglass lift-cover. Price of $229.50 includes magnetic diamond-stylus cartridge. Benjamin 208 matching speakers are extra, $49.50 each. At most high fidelity music dealers. For complete details, write direct to: Benjamin Electronic Sound Corp., 80 Swalm St., Westbury, N.Y. BENJAMIN STEREO 200

"Finest Swiss Import"
a KUENG RECORDER
Made of the choicest Swiss pear, maple, cherry, also in boxwood, grenadilla, rosewood, olivewood. Each instrument carefully selected and tested.

Fine Spruce-Maple Wood GUITAR KIT $19.95 (F.O.B N.Y.C.) "Do-It-Yourself" & Save (Extraordinary value!)
Barry Kornfeld's "The Folk Guitar Book", just publ'd, $1.25
Model 1b Pearwood Kueng Soprano & chart, complete with bag & swab. $8.95.
Corelli Student Special Soprano $3.95. Altos from $8.
● *Send for Catalog R-45*
HARGAIL MUSIC, Inc.
157 W. 57 St., N.Y.C. 19

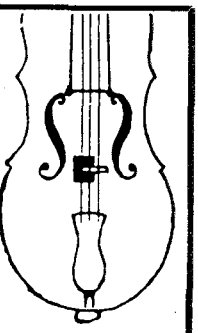
FOR COLORFUL COMPARATOR GUIDE ABOUT
GARRARD
AUTOMATIC TURNTABLES
mail the handy coupon below



Garrard, Dept. GD-55
Port Washington, N.Y.
Please send Comparator Guide

NAME_____
ADDRESS_____
CITY_____STATE_____

"One of the few great books by composers."
—IGOR STRAVINSKY



ARNOLD SCHOENBERG
Letters
Edited by ERWIN STEIN

"This edition of 265 of his letters makes a most valuable contribution to knowledge about this powerful personality. The selection of letters, as well as the translation of them, is done with taste and skill, and the book makes fascinating reading. It is an excellent aid to a further understanding of Schoenberg's music, and to a clearer view of the history of music in our time."—WALTER PISTON. "No one can read these letters without being stirred by them, both pro and con. Vividly they reflect the personality of Arnold Schoenberg, one of the few musical giants of our time."—AARON COPLAND. $8.75

ST. MARTIN'S PRESS
175 Fifth Ave., New York, N. Y. 10010

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

THE OTHER SIDE

Berlioz's *Trojans*, Sargent at Seventy

DURING recent weeks the sheer profusion of too-interesting-to-be-missed musical events has been almost embarrassing, for such a congestion of fixtures within a brief period inevitably prevents one from devoting adequate attention and space to performances that, in a leaner month, would have qualified for more detailed coverage. Thus the last St. Pancras Festival under the old dispensation (this artistically most enterprising of London's boroughs lost its separate identity on April 1 and became part of a larger administrative unit) brought us operatic rarities like Monteverdi's splendid *Il ritorno d'Ulisse*, Rossini's delightful *Il Turco in Italia*, *The Lodger* (a new opera by Phyllis Tate whose titular hero is the notorious Jack the Ripper), and Debussy's *Pelléas*, which, while hardly unfamiliar to most of us, had not been seen in London since 1949.

At the Festival Hall on March 18, every seat was sold for Mahler's gigantic Third Symphony, superbly performed by the London Symphony under Jascha Horenstein. The soloist on this occasion, as also three days later in the same composer's *Kindertotenlieder*, was Nan Merriman, paying her last visit to England prior to retiring at the end of this month. (Her final appearance on the concert platform will take place at the Concertgebouw, Amsterdam, on April 28th.) Her London farewell was the centerpiece of a memorable concert in which the LSO under the veteran Carl Schuricht gave us ravishing performances of Schubert's *Unfinished* and Brahms's Second. Miss Merriman herself was not, perhaps, quite at her best on this occasion, but we shall certainly miss this vital artist, whose decision to retire at the peak of her career is much regretted by her friends in the LSO, with whom she performed many times in recent years.

Probably the most exciting musical event of the month, however, was the concert performance of Berlioz's *The Fall of Troy*, which thrilled a near-capacity audience at the Festival Hall on March 25. Two factors contributed toward its realization: Covent Garden's continued neglect of *The Trojans* (its last production of this greatest among French operas was five years ago), and the success that Colin Davis had enjoyed with concert performances, employing partly amateur forces, of Parts 1 and 2 in Oxford and Cambridge during the past two years. This time he had at his disposal the full strength of the New Philharmonia Orchestra and Chorus, plus a fine team of soloists that included Peter Glossop (Choroebus) and Josephine Veasey, who sang Cassandra's music with glorious tone and fervor.

This month, incredible though it may seem, Sir Malcolm Sargent celebrates his seventieth birthday, and two new EMI issues mark the anniversary of this Peter Pan among British knights of the baton. While the two-disc set of Smetana's *Ma Vlast* (which also contains Dvorák's delightful *Symphonic Variations* as a welcome bonus) exemplifies Sargent's great professional skill as an orchestral conductor, it is as an exponent of choral music in the English oratorio tradition that he is chiefly esteemed and, indeed, worshipped by lady choristers all over Britain. Thus it is fitting that the other birthday tribute should offer highlights from Mendelssohn's *Elijah*, though the fact that it is only a single disc, not a complete recording of the oratorio, clearly indicates that this Victorian-based tradition (whose high priest for these past forty years has been Sir Malcolm) is now very much on the wane.

OTHER EMI issues include rather nondescript performances of Mozart's *Haffner* and *Jupiter* symphonies by Kubelik and the Vienna Philharmonic; a very attractive account of the *Haffner Serenade* in which Menuhin leads and directs the Bath Festival Orchestra; a thoroughly delightful Couperin collection (*Apothéose de Lulli*, *Apothéose de Corelli*, and *Les Goûts Réunis*) featuring the excellent Toulouse Chamber Orchestra under Louis Auriacombe; and some spick-and-span Philharmonia performances conducted by Pierino Gamba (making his debut on EMI) of Tchaikovsky's *Romeo and Juliet*, Rimsky's *Capriccio Espagnol*, and Saint-Saëns's *Danse Macabre*.

Cluytens and the Paris Conservatoire Orchestra, following their attractive Roussel miscellany a month or two ago, are back on more familiar ground with three Bizet Suites (*Arlésienne* 1 & 2; *Carmen* No. 1). Moura Lympany's latest recital couples the Brahms *Handel Variations* with pieces by Schumann and Liszt, but the performances are rather lacking in character. HMV's tour of Britain's more important cathedral organs this month takes us to Gloucester, whence Herbert Sumsion offers a program built around Elgar's G-major Sonata and also featuring works by S. S. Wesley, Howells, and Parry.

For collectors of historical occasions, both Decca and HMV have issued mono highlights from the state funeral of Sir Winston Churchill, HMV's single disc being taken from the BBC's telecast of the ceremonial, whereas Decca's two-disc coverage comes from the sound broadcast and thus provides more material, a fuller commentary, and, incidentally, superior sound quality.

Next month will see the release of Decca's long-awaited *Götterdämmerung*, with Solti directing the Vienna Philharmonic and a cast that contains not only singers already associated with the company's *Ring* project, such as Nilsson, Windgassen, and Neidlinger, but also Gottlob Frick (Hagen), Fischer-Dieskau (Gunther) and Christa Ludwig (Waltraute).

Recent Philips arrivals show that, even when deprived of its association with CBS, this company has access to plenty of interesting material. There are some fine new Stravinsky discs featuring the LSO: *Orpheus* and the Symphony in Three Movements conducted by Colin Davis; *Apollon Musagéte* and some shorter pieces under Markevitch. There is also some splendid Bach playing—all the sonatas with keyboard and the violin concertos in A minor and E—by that aristocratic violinist Artur Grumiaux. The concerto disc by the Belgian artist also includes Haydn's Concerto in C, and he receives admirably stylish support from the English Chamber Orchestra directed by Raymond Leppard.

Another LSO-Markevitch disc contains an impressive account of Tchaikovsky's *Manfred*, while what must have been one of Monteux's last recordings with the same orchestra features a Ravel program consisting of *Bolero*, *La Valse*, and *Mother Goose Suite*. Philips is also busy replenishing its "bargain basement," previously stocked with much CBS-derived material of early-LP vintage by Walter, Beecham, and others. This month we have a rather undistinguished set of Brahms Symphonies from Sawallisch and the Vienna Symphony, while in May there will be inexpensive-label issues of six Beethoven symphonies involving various orchestras and conductors (including a No. 4 from Mengelberg and the Concertgebouw).

Finally, from DGG, we are offered pleasing performances of romantic German music conducted by Kubelik—Schumann Symphony No. 2 and *Genoveva* Overture with the Berlin Philharmonic; a collection of Weber Overtures with the Bavarian Radio Orchestra, and some Mozart keyboard works, including the Sonatas K. 332 and 333, introduce a debutant of marked promise in the youthful German pianist, Christoph Eschenbach. —THOMAS HEINITZ.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Italian Baroque

Continued from page 63

touch of the chamber style. Some of Geminiani's movements approach Handel in depth and grandeur; others become dry after a promising start. Nevertheless, his works deserve particular study because they represent the last glow of Baroque instrumental polyphony. Geminiani revised his Concerti Opp. 2 and 3 as late as 1757-60, making significant changes. As for the Concerti Grossi Opus 4, they are of lesser significance because they represent "arrangements," though made by the composer himself. Originally, Geminiani's Opus 4 consisted of twelve sonatas for violin and bass, first published in 1739. A few years later, in 1743, the composer arranged six of these sonatas (Nos. 1, 11, 2, 5, 7, and 9) as Concerti Grossi without changing the opus number. The frequent domination of a solo violin betrays the original concept of the works, despite the fact that the solo group is identified in the title as a String Quintet (two violins, two violas, and cello). For unexplained reasons, these Concerti Grossi Opus 4 are nicknamed "French" on the record jacket. This is a misnomer. True, Burney refers to the original Violin Sonatas Opus 4 as "commonly called French solos, either from their style or their having been composed and engraved in France." Since both suppositions are wrong, there is no reason to perpetuate the error.

Tomaso Albinoni was born and educated in Venice, a city with a proud musical tradition. His teachers are unknown, but there is no doubt that he received thorough professional training though he called himself a dilettante. His immediate competitor was Vivaldi, a fellow Venetian, and there is evidence that they influenced each other. Undoubtedly, Vivaldi was a bolder, more imaginative, composer; but Albinoni excelled in workmanship and contrapuntal finesse. Bach showed his esteem for the Venetian school by borrowing from both Vivaldi and Albinoni.

The Concertos Opus 9 belong to the genre of solo concerto rather than concerto grosso. Four are for solo violin, four for solo oboe, and four for two solo oboes; all are supported by a string orchestra. Albinoni used a similar variety of instrumentation in his Concerto set Opus 7. The Dover recordings do not follow the composer's numbering but group the concertos by genre. This makes for neat separation but dull listening. It is preferable to listen to these works in the composer's original order: No. 1 for violin, No. 2 for oboe, No. 3 for two oboes, and continuing in the same alternation. In these concertos, Albinoni favors the "modern" sequence of movements—fast, slow, fast. The artful instrumental fugues which Albinoni displayed in earlier works are abandoned in favor of an extrovert style that alternates virtuoso passages of the solo instrument and vigorous *tutti ritornels*. The thematic material is fresh but not always distinguished and relies too heavily on sequential scale or arpeggio patterns. There is less stress on virtuosity in the four double concertos for oboes that are actually concerti grossi.

All the performances are thoroughly professional, technically expert, and well balanced. The interpretations are in good taste but not distinctive. The two conductors—Dean Eckertsen in the Locatelli and Geminiani works, Vittorio Negri Bryks in the Albinoni—provide routine leadership without ultimate finesse: entrances and endings are often tentative, the dynamic level lacks variety, and there are inconsistencies in phrasing, especially between solo oboe and orchestra. The persistent use (or abuse) of short *martellato* strokes in fast movements robs the music of some of its rich flow, especially noticeable in an introspective work like Locatelli's Christmas Concerto. The recording of this particular work has an unfortunate technical flaw: there is a half-tone drop in pitch between the opening Largo and the ensuing Grave, followed by a return to the original pitch in the Allegro. The same flaw, incidentally, appeared in the original Vox release but should have been corrected in the re-recording. The soloists are thoroughly competent, but not all of them are identified on the records. In the Geminiani, only the two solo violinists, Renato Biffoli and Pio Giusto, are listed while the names of the solo viola and solo cello are missing. None of the soloists in the Locatelli is mentioned. The violin concertos by Albinoni are played by the excellent Cesare Ferraresi, yet even he had to simplify some of the tricky passages. The solo oboist, Michele Visai, plays with agility but a somewhat neutral tone. In the concertos for two oboes, he is joined by Fiorentino Milanese in finely blended performances. The string ensembles are identified as Italian Baroque Ensemble (in Albinoni), *I Musici Virtuosi di Milano* (in Locatelli), and *Gli Accademici di Milano* (in Geminiani). The two last-named are praised in identical blurbs on the record jackets.

The recordings are presented with a wealth of annotations. The booklets on Albinoni by Remo Giazotto and on Locatelli by Joseph Braunstein, previously published in 1955-56, are very informative and contain musical examples as well as illustrations. They are amplified by Albert Mell's scholarly notes. Geminiani is treated more briefly, with Mr. Mell providing essential information in succinct form.

LETTERS TO THE RECORDINGS EDITOR

Fugal Fascinations

IF I DID NOT KNOW of Bach's *Die Kunst der Fuge* I should be little disposed to seek it out after reading Martin Bernheimer's review [*SR*, Feb. 27] of a recording of the work offered by Harmonia Mundi. Mr. Bernheimer, who seems to like the performance but not the composition, has done music a disservice by quoting the album notes that Harmonia Mundi has ill-advisedly supplied.

The *Art of the Fugue* is indeed a monumental creation, but it is not "austere" and "incapable of giving diverting entertainment." As Hans T. David (co-editor, with Arthur Mendel, of *The Bach Reader*) has pointed out, the mirror fugues are stylized sarabandes and gigues, while the Second Fugue on the inverted subject toys with the cuckoo call.

Some years ago I heard at the University of Michigan a performance of the *Art of the Fugue* conducted by Dr. David, who has edited and orchestrated the composition. The concert was one of the most exhilarating in my experience.

A review that appeared in *The Gramophone* would encourage any music lover to listen to Bach's *Art of the Fugue*. I would urge anyone who was put off by Mr. Bernheimer's review to obtain a copy of the February issue of *The Gramophone* or, preferably, to get a recording of the music.

JAMES W. TOY.

Detroit, Mich.

EDITOR'S NOTE: *Mr. Bernheimer replies as follows: "It was not my intention to imply a dislike for the "Art of the Fugue," either in the article quoted or in my previous review of the Musica-Sacra version (SR, Feb. 29, 1964). I merely stated that the complexity of Bach's last fugal compositions made these works appeal more directly to the intellect than to the emotions. This is not a value judgment, and it is not intended either to encourage or discourage the reader's seeking out a recording."*

Once Was Enough

IN REGARD to Irving Kolodin's interesting "The Callas Carmen" [*SR*, Feb. 27], thanks to which I rushed right out to order the album, I hope I may ask for some enlightenment.

Mr. Kolodin remarks "One celebrated critic of the past said of Adelina Patti's Carmen: 'Everybody knew that Carmen is a cat—but Patti made her into a kitten.'" It had always been my impression that Patti sang the role of Carmen only once in her career, once being enough to prove that it was not one of her roles. The quotation, however, can give the impression that Carmen was in her regular repertoire, and I am wondering if it was. Did she sing it more than once? In London, on tour, where? And who was the "celebrated critic of the past" who made the pronouncement given above, and was

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

In memory of
BÉLA BARTÓK (1881-1945)
A titan among 20th century composers and pianists

A Sonata Recital by
BÉLA BARTÓK piano
and
JOSEPH SZIGETI violin

Beethoven:
Sonata in A, Op. 47, "Kreutzer"
Debussy:
Sonata for Violin and Piano
Bartók:
Second Sonata for Violin and Piano
Bartók:
First Rhapsody for Violin and Piano

Recorded at the Library of Congress, Washington, D.C., April 13, 1940
2 discs in album VRS-1130/1

There are some coughs, and the sound is not ultra hifi, but you will hear why many who attended this concert thought it the greatest musical experience of their life.

VANGUARD
Recordings for the Connoisseur
Discophile, 26 W. 8 St., N.Y.

the CANNON GUILD *inc.*

Makers of Fine Harpsichords

5 HOWARD ST., CAMBRIDGE, MASS. — PHONE (617) 491-7470

it in a newspaper article, a book, or what?

If I am not mistaken, did not another famous soprano, Emma Nevada, essay the part—and only once? If so, these incidents are similar to the time that Melba did Brünnhilde in *Walküre*,—and only once. Or am I all wrong in this? Chances are there are other instances of a famous singer trying a part foreign to his or her voice, talent, or temperament, and doing it only once?

IRVING SCHWERKE.

Appleton, Wis.

EDITOR'S NOTE: *With New York's two primary research sources closed pending establishment of a new combined music library in Lincoln Center, learning is at more of a premium now than for many years past. However, the materials at hand establish that Patti's venture into "Carmen" was not a single, quickly repented folly, as was Melba's Brünnhilde. She first performed the part in a Covent Garden season of 1885, on July 14. According to her great admirer Herman Klein (as quoted on page 214 of Harold Rosenthal's "Covent Garden") the representation "fell painfully flat." She was seen again in the part four days later. The comment to which Schwerke alludes originated two years later when a company built around Patti performed briefly in the Metropolitan Opera House (after the conclusion of the resident company's season). The performance of "Carmen" occurred on Monday, April 18, when despite "intensely disagreeable" weather the theater was crowded with an audience that paid $12,000, a sum of staggering proportions in the economy of the time. Where or whether she sang it again, available information does not clarify. It was of this performance that W. J. Henderson later wrote (in 1929), "Carmen may have been a cat, but Patti made her a kitten." It is reproduced in his book "The Art of Singing." Opinions on Nevada are invited from readers.*

RECORD MART

RECORD MART is designed to provide a bulletin board on which may be posted buyers' or sellers' notices of anything odd, unusual, rare, or out-of-print on discs or the accessories thereto. Individuals as well as dealers may submit their offerings of duplicated discs, rare labels, old acoustics, society sets, private issues, or withdrawn items, albums, needles, record brushes or the like. Rate 70¢ per word: 10-word minimum. Count two extra words for box and numbers. Full payment must be received eighteen days before publication. We forward all mail received in answer to box numbers and submit postage bills periodically. Mail to be called for at this office will be held thirty days only. Address RECORD MART, Saturday Review, 380 Madison Avenue, New York 17, N.Y.

ISN'T IT WORTH 15¢ A MONTH to learn promptly of the new recordings of lasting interest? Record collectors since 1933 have depended upon the frank reviews in THE NEW RECORDS. All standard labels are covered in this monthly magazine, plus many unusual records not reviewed elsewhere. Year's subscription (12 issues) $1.50; introductory offer—next 10 issues—$1. H. Royer Smith Co., Publishers, Philadelphia, Pennsylvania 19107.

OUT-OF-PRINT records, primarily 78 rpm. Some deleted LPs; classical vocal, instrumental, popular, personality, jazz. Monthly sales list of classical vocals. Authoritative appraisals. Collections bought. The Record Album, 254 West 81st Street, New York 24, N.Y.

DISCOUNTS on all LPs with paid membership. Free details. Citadel Record Club, 545 Fifth Avenue, Dept. 9, New York 17, New York.

FREE. The most interesting mail-order record catalogue available. Features the finest recordings, offers special sales on rare discontinued records. The Record Centre, Dept. SR2, 821 Broadway, NYC 10003.

ALL AVAILABLE ENGLISH and European LPs from stock or 6/8 weeks' delivery. Regular lists of 78 and LP Collectors' items. Ross, Court & Co., 3244 Yonge, Toronto, Canada.

"HARD TO GET" records—all speeds. Record Exchange, 812 Seventh Avenue, New York 19, N.Y.

INDEX TO RECORD REVIEWS. Covers leading 1964 music periodicals including SATURDAY REVIEW. $1.50. Index, 20115 Goulburn, Detroit 5, Michigan.

VOCAL COLLECTORS—On one LP, arias and songs—Eva Turner (Gioconda), Maria Nemeth (Tote Stedt), De Muro Lomanto (Favorita), Melchior (Afrikanerin), Roswaenge (Fidelio), Heddle Nash, Thill, Groh, etc. $3.98 postpaid, Cum Laude Records, 15 East 53rd Street, NYC 10022.

MOZART: COSI FAN TUTTE (complete). Stich-Randall, Sciutti, Kmentt, Berry, Vienna State Opera Chorus, Vienna Symphony Orchestra, Rudolf Moralt, 3 German Philips LPs, mono only $14.50. Bremen House, 218 East 86th Street, NYC 10028, REgent 4-2500.

CLASSIFIED

CLASSIFIED ADVERTISEMENTS are accepted for things wanted or unwanted; personal services; literary or publishing offers, unclassified elsewhere; miscellaneous items appealing to a special intelligent clientele; jobs wanted; houses or camps for rent; tutoring; ideas for sale. All advertisements must be consonant with the character of Saturday Review. Rates for a single insertion, 70¢ per word, 10-word minimum. Count 2 extra words for Box and Numbers. Rates for multiple insertions:—52 times 62¢ per word each insertion; 26 times 64¢ per word each insertion; 13 times 66¢ per word each insertion; 6 times 68¢ per word each insertion. Full payment must be received eighteen days before publication. We forward all mail received in answer to box numbers and submit postage bills periodically. Mail to be called for at this office will be held 30 days only. Address Classified Department, Saturday Review, 380 Madison Avenue, New York 17, New York.

LITERARY SERVICES

MANUSCRIPT TYPING. Also tapes. Ambassador Office Service, 10 East 49th Street, NYC 10017. PLaza 5-1127.

MANUSCRIPTS PROFESSIONALLY TYPED. Tape recordings, transcribed. STILLMAN ASSOCIATES, 1394 Third Avenue (at 79th Street), NYC. TRafalgar 9-9177.

MANUSCRIPT TYPING. SR secretary desires type manuscripts at home. Box M-217.

RESEARCH, writing, translations, expertly done. All topics. Reasonable. Professional author. Box L-783.

BOOKS

FOYLES FAMOUS BOOKSHOP. New, secondhand and rare books at low English prices. Stock of over 4 million volumes. You may pay by check in dollars. W. & G. Foyle, 119-125 Charing Cross Road, London, W.C. 2.

THE PAPERBACK SELLER—"If it's bound in paper—we're bound to have it." 148 Front Street, Hempstead, N.Y. We pay postage.

SAVE TO 84% on publishers' overstocks. Free catalogue. Reader's Service, 5435 Upland Way, Philadelphia 31, Pa.

CAN YOU SPEAK BRITISH? Order a martini in London? Reserve orchestra seats? Buy a roundtrip ticket? You'll need de Funiak's unique little American-British Dictionary. Paper covers, $1.50. Bookstore, University of San Francisco, San Francisco 17, California.

FRENCH, SPANISH, ITALIAN books. The Mail Order Library, 132 West 43rd Street, NYC 36.

BRITISH BOOK BARGAINS—all subjects. Catalogues free. Wants solicited. Transbooks, Matawan 2, New Jersey.

BOOKS ON MUSIC—New, Out-of-Print, Rare. 48 page catalogue 25¢. Bel Canto Bookshop, Dept. C, P.O. Box 1237, Union, N.J. 07083.

NEW CATHOLIC EDITION of the Holy Bible. Genuine leather, seal grain, round corners, gold edges. Gloriously illustrated. Family record pages. Latest confraternity translation. Red or black. Price $11.50. Thumb Indexed $14.50. JAY-FRANCIS, 50 Franklin Street, Allston, Massachusetts 02134.

FRENCH BOOKS

THE FRENCH BOOKSHOP. 700 Madison Avenue (62nd Street), NYC 21, where French books are sold exclusively. Mail order catalogue 70¢.

GERMAN BOOKS

GERMAN BOOKS, unusual bargains. 10th Anniversary Sale now going on at my showroom only. Gerard J. Fuchs, 2061 Broadway (at 72nd Street), NYC. 10-6:30; Saturday 10-4.

BOOKPLATES

FREE CATALOGUE—Many beautiful designs. Special designing too. Address BOOKPLATES, Yellow Springs 7, Ohio.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

OUT-OF-PRINT

TRANSATLANTIC BOOKSEARCHERS. Wants actively sought in England and America. Matawan, New Jersey.

FREE SEARCH SERVICE. Any book located. Thousands successfully found. Paul Revere Bookshop, Box 194, Cambridge, Massachusetts 02138.

FROM STOCK! Good Books—At Fair Prices with Quick Service. Kendall Gaisser, 1242 Broadway, Toledo, Ohio 43609.

YOU NAME IT—WE FIND IT. Satisfaction guaranteed. INTERNATIONAL BOOKFINDERS, Box 3003-S, Beverly Hills, California.

HARD TO FIND? We specialize in locating the difficult. Fast, reasonable. Ardsley Books, Box 4308, Sunnyside 4, N.Y.

BAER'S BOOK SEARCH. 2856 Woodlawn Terrace, Memphis, Tennessee 38127. Book finders.

INFINITE BOOKS, thousands stocked. Box 86, Kenmore, New York 14217.

CAN'T GET IT, WE'LL FIND IT and fast. Free experienced service reaches 5,500 dealers weekly, if not in our large stock. Beacon Hill Booksellers, 84 Charles Street, Boston 14, Massachusetts.

NAME THE BOOK — We'll get it. CHICAGO BOOK MART, Chicago Heights, Illinois.

OUT-OF-PRINT BOOKS FOUND. Extensive contacts—wide experience—quick action. Old Colony Bookfinders, 143 West Newton Street, Boston, Massachusetts 02118.

LOCATE BOOKS! Florida Booksearchers, Box 15070, Orlando, Florida 32808.

BACK NUMBERS

AMERICAN HERITAGE Magazines: Volumes I (1949) through XV (1964). All. Sold-Bought. Issues. Runs. Also HORIZON Magazines. Reid-Books, 1404 East 18th Street, Brooklyn, New York 11230.

FOREIGN PERIODICALS

FRENCH, ITALIAN, SPANISH, POLISH periodicals, newspapers. European Publishers Representatives, 132 West 43rd Street, NYC 36.

SUBSCRIPTIONS to German, Austrian, Swiss magazines make thoughtful gifts. Request catalogue. German News Company, 200 East 86th Street, NYC 28, BUtterfield 8-5500.

BLACK ORPHEUS—Nigerian journal of arts, poetry, criticism. Details: Northwestern University Press, Evanston, Illinois 60201.

ART

OESTREICHER'S REFERENCE BOOK of Fine Art Reproductions. Largest guide to fine prints available. Contains over 12,000 titles by 1,500 artists. Illustrates over 1,100 reproductions. $2.50 postpaid, foreign $3.50. Oestreicher's Prints Inc., SR 4-4, 43 West 46th Street, NYC 10036.

ASPEN SCHOOL OF CONTEMPORARY ART—Summer 9-week painting, drawing, sculpture, writing Workshops. High in Colorado Rockies. Dept. S, 555 Third Avenue, New York, N.Y. 10016.

ORIGINAL ART costs less than Reproductions! Join GRAPHIC CIRCLE® — pay $3.00 monthly ($36.00 yearly) for original, signed, limited edition lithographs, etchings, woodcuts by contemporary German artists, biography included. Free brochure, Graphic Circle, Dept. 15, 68 Fifth Avenue, NYC 10011.

MUSIC

EEBEE CHORD FINDER identifies chords by piano keys, note names, instantly. Ideal for piano, guitar, organ. $1.00. EEBEE ENTERPRISES, P.O. Box B-235, Old Saybrook, Connecticut.

HI-FI COMPONENTS

NATIONALLY ADVERTISED BRANDS Hi-Fi Components and Tape Recorders. 15 day money-back guarantee, 2 year warranty parts and labor. Quotations Free. Hi-Fidelity Center, Dept. SR, 1797 1st Avenue, NYC 10028.

MUSICAL INSTRUMENTS

HARPSICHORDS, CLAVICHORDS — Excellent modern German instruments by Sperrhake. Beautiful cabinetry, moderate prices. Robert S. Taylor, 8710 Garfield Street, Bethesda, Maryland.

EUROPEAN CRAFTSMANSHIP, American wood, make the superb Sabathil harpsichord. Vancouver, Canada.

HARPSICHORDS, CLAVICHORDS—in the classical tradition. Virginals and spinets. For brochure: William Hyman, Harpsichord Builder, 61-29 170th Street, Flushing 65, N.Y.

DeBLAISE HARPSICHORDS: finest trouble-free craftsmanship, 453 West 21st, New York 10011.

NEUPERT HARPSICHORDS, CLAVICHORDS. Oldest, finest. Free catalogue. MAGNAMUSIC, Sharon, Connecticut.

HARPSICHORD LOVER? The unique book, Three Centuries of Harpsichord Making, by Frank Hubbard, internationally known harpsichord maker and historian, is an authoritative study on harpsichords, harpsichord music and harpsichord making from 1500-1800. 41 beautiful plates. Plans elevations. 440 pages. $11.95. Harvard University Press, Dept. NYR, Cambridge, Massachusetts 02138.

SCHOOLS

GREEN VALLEY—A small, tutorial school for superior students and gifted underachievers. Orange City 5, Florida.

STOCKBRIDGE SUMMER SCHOOL, Berkshires, Massachusetts. Coed. Negro; Asian; European History; College Skills; Contemporary European-American Literature; Modern Math; Physics; French; Sports; Tanglewood. P.O. Box 204, Roslyn, New York.

2,700 ACRES-SCHOOL-FARM-FOREST. Hinckley Summer School, in Maine's wilderness lakes region, offers seven weeks of advanced, review and remedial study for grades 7-10 in reading, English and math. Coed. Tutorial projects in agriculture, science and the arts. Cooperative operations of farm, dairy and forest. Wilderness, recreational and cultural program. Brochure: A. E. Wilder, 33 Washington Avenue, Cambridge, Massachusetts.

COLLEGES

GERMAN Academic Year for American credit. Castle on Neckar. September-June Course. French academic year in GENEVA. Schiller College, 7121 Kleiningersheim/Neckar, Germany.

COLLEGE DROP-OUTS: We concentrate on the educational redevelopment of selected students, including poor achievers, with unrealized learning potential. Educational Development Center, 23 Adelbert Street, Berea, Ohio 44017.

FRANCONIA COLLEGE in the heart of the White Mountains—a two year coeducational liberal arts college offering transfer and degree programs. Integrated core curriculum in the humanities, small classes, work program, community government. Write to Director of Admissions, Box S, Franconia, N.H.

FRENCH Academic Year in Geneva, Switzerland. American credits. In conjunction with studies at the University of Geneva. Inquire Schiller College, US Office, 425 Laurel Avenue, Highland Park, Illinois.

ADULT EDUCATION

BRANDEIS UNIVERSITY. Summer Adult Institutes: Modern Aspects of the Creative Arts, July 25th-31st; The Social and Emotional Dynamics of Our Age, August 1st-7th, 1965. Write Brandeis University, Box D, Office of Adult Education, Waltham, Massachusetts 01254.

COLOR SLIDES

SENT ON APPROVAL—35mm—Round out your coverage from our 9,500 Hi-Fi color slides from 98 countries—all as beautiful as your best originals. You name it, we have it—Europe—restricted interiors—the Holy Land—Biblical archaeology—Tahiti—peoples of the Far East! Send 25¢ (deductible from 1st order) for the big 98 page, 9th edition Wolfe Catalogue of Hi-Fi slides in true color with lecture aids. For 14 years Wolfe slides have been sent on approval—they have to be good! Wolfe Worldwide Films, Dept. 745, Los Angeles 90025.

FOR THE GOURMET

SELL'S FAMOUS LIVER PATE. Delightful canapes, sandwiches, salads, dips. Request at finest shops. Norton Company, New Milford, Connecticut.

GOURMET FOODS for your table and gift giving. Exquisite selections. Request mail order catalogue. Bremen House, 218 East 86th Street, NYC 28, REgent 4-2500.

AH, FRIENDS! Do you crave safe foods with flavor and wholeness once more? No chemicals, no sprays, no synthetics, a minimum of artifacting? Freshly prepared in small batches on the farm where raised? Shipped within hours of preparation? Precious items, under our control—and God's—from seed to parcel? Unoutrageously priced, too. Oh, if you do, we're for you! Very interesting list available. WALNUT ACRES FARMS, P.O. Box 7, Penns Creek, Pennsylvania 17862.

HOBBIES

FREE—50 DIFFERENT STAMPS, with approvals. Alfred Fahsing, Atascadero, California.

20 BEAUTIFUL IMPORTED BUTTERFLIES, $2.95. Marden House, Box 3213, Seattle 14, Washington.

INTERESTED IN CHESS? Men and women are invited on Monday and Wednesday evenings to play, learn or watch the royal game of chess. No fee. Marshall Chess Club in Greenwich Village (50th year), 23 West 10th Street, NYC.

PERSONALS

TOP CASH PAID for letters and documents of famous people. Immediate decision! Immediate payment. Ask TODAY for free brochure. "How To Sell Your Autographs." Catalogues issued. Charles R. Hamilton, 25 East 53rd Street, NYC 22. ELdorado 5-3464-5-6.

FRESH FLOWER PERFUMES, hand blended, of exquisite fidelity to living flowers. Circular. May Cove, Mathews, Virginia 23109.

CAPES, with or without hood, of handwoven Irish tweed. Coats also. And much yardage for your own tailoring. Circular. Carol Brown, Putney, Vermont 05346.

THE SCHOOL OF LETTERS, Indiana University, 1965, Summer, Fall, and Spring Courses. On the graduate level in the theory and practice of Literary Criticism. Including work toward advanced degrees in Criticism, English Literature, and Comparative Literature. 1965 Summer Courses by: John Logan, Henry Rago, Erich Heller, Nathan Scott, Jr. Scholarships available to qualified students for both summer session and regular academic year. Address inquiries to: The School of Letters, Indiana University, 208 South Indiana Avenue, Bloomington, Indiana.

ASPEN POETRY-PROSE WORKSHOP, Colorado. 5th summer. Write: Aspen School of Contemporary Art, 555 Third Avenue, NYC, N.Y. 10016.

SEEKING PEACE OF MIND? Free home study course in the Catholic Religion. PAULIST FATHERS INSTRUCTION CENTER, Dept. S, 21 East Van Buren, Chicago, Illinois.

BOOK LOVERS: Have books in your library you can share? Small Christian college seeking accreditation must expand liberal arts library. Send book lists, we pay postage. Covenant College, Lookout Mountain, Tennessee 37350.

HECHO EN MEXICO. Distinctive handcrafted folk art. Catalogue free. The Cirrus Company, Box 4203, Santa Barbara, California.

REPAIRERS OF THE IRREPARABLE. Restoring China, Glass, Silver, Ivory, Tortoise Shell, etc. Hess Repairs, 168 East 33rd St., NYC 16.

CAN'T SLEEP? NAGGED BY NOISE? Mack's Pillow Soft Earplugs, created for comfort and effectiveness, mold to snug, soft covering without being inserted. Mack's are better than rubber or wax—or your money back! Send $1 postpaid for travel pack with spares. Immediate delivery. McKeon Products Company, Dept. R, 23220 Ithaca Street, Oak Park, Michigan 48237.

RECORDERS—FINEST MAKES. Largest music selections. Free catalogue. RECORDER CENTER, Amenia, N.Y.

(Continud on page 74)

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

PERSONALS

(Continued from page 73)

WANTED: THE GOLDEN BOOK MAGAZINE. Prefer full set but will appreciate any copies available. Box M-214.

WRITER-EDITOR, male, nationally published, with solid academic background, seeks assignments in speech writing, rewriting, corporate PR. Box K-329.

YOU CAN FIND OUT! Confidential information developed, any matter, person, problem anywhere. Officially licensed. Established 1922. Equitable Service Bureau, 135 Broadway, New York 6.

CATS FOR ADOPTION. All sizes, colors. Free. WAtkins 4-8493 NYC.

OVERSEAS POSITIONS offer high salaries, free travel. Employers provide transportation and liberal vacations. Comprehensive new booklet, "Guide to Employment Abroad," covers all possibilities in sixty countries, all occupations. Includes exclusive "Directory of American Companies Overseas." Special reports on summer jobs, Government careers overseas, international organizations, medical work, teaching, librarian, secretarial positions. English language newspapers overseas, social work. Highly recommended. Only $1.00. Airmail 30¢ extra. Satisfaction guaranteed or payment refunded. Hill International Publications, P.O. Box 79-X, East Islip, New York.

MERITORIOUS RESTORATION. Antique, Modern China, Ivory, etc. Sano Studio, 767 Lexington Avenue, NYC.

ANTIQUES CLEARING HOUSE brings buyers, sellers together. Buyers, specify interests; sellers, send photos, full description, price. Registration $1. Saratoga Springs, N.Y.

WANTED FOR BIOGRAPHY. Letters, papers, memorabilia relating to Lucien Price. Box M-228.

MARK HOPKINS COLLEGE, Brattleboro, Vermont, interested in interviewing eager, creative, emotionally-mature students for entrance to unique new school. Innate intelligence, yearning for learning, not Board scores, as basis for consideration.

BRITISH SHOES FOR GENTLEMEN, at a fraction of their American retail prices. $11.95 includes duty and import charges. Delivery in ten days from receipt of order. Money-back guarantee. Write for illustrated catalogue. Steven Williams, Sr., Ltd., 37 East Willow Street, Millburn, New Jersey.

RECORDERS (FLUTES) KUENG SWISS *import. Coolsma,* Purcell, $5, $8.95 up! Student Special. Corelli, $3.95; Recorder Music Methods, Guitar Music. Free Catalogue, 4-5-D, HARGAIL, 157 West 57th Street, NYC.

FASCINATING MAGAZINE for book collectors! Information free. TBA, Webster 31, New York.

COVERED WAGON MOVERS. Competent, experienced, insured. For estimate call Jerry McGruddy, ALgonquin 5-1788 NYC.

N. C. WYETH, 1882-1945. Important bibliography being compiled for publication. Urgently seeking information regarding any N. C. Wyeth paintings. Please reply WYETH, Box 148, Chadds Ford, Pennsylvania 19317.

YOUR GLOBAL ADVENTURE. Largest journal of actual positions for teachers, administrators, students, librarians, scientists, etc. NOT just a list—includes specific U.S. and foreign positions open now. Includes summer jobs. Approved since 1952. RUSH $1.00 for current issue. Yearly membership $7.00. Manual, "Teaching Opportunities in Switzerland," $1.00 or FREE, with yearly. Advancement Institute, 171 North 9th Street, Brooklyn 11, N.Y.

OLD LETTERS WANTED. Authors, scientists, military leaders, musicians, American statesmen, etc. Collections and important single items bought and sold. Especially interested in literary material. Catalogues issued. Walter R. Benjamin Autographs, 790 Madison Avenue, New York 10021. REgent 4-3902. Established 1887.

32nd WRITERS' CONFERENCE in the Rocky Mountains, July 18th-July 30th, 1965. Juvenile (Eunice Blake), Novel (Mark Harris), Poetry (X. J. Kennedy), Short Story (Frances Gray Patton), Nonfiction (Marshall Sprague), Drama (John Chapman). Fellowship and Scholarships offered. Write: John H. Wrenn, Director, Hellems 122W, University of Colorado, Boulder.

CRYSTAL—STEUBEN. Twelve place settings. Audubon, plain plates. Box L-797.

SUN-BLEACHED COW SKULL from L.B.J. country. $10. Texas Skull Co., General Delivery, Johnson City, Texas.

PERSONALS

DOES YOUR COMPANY NEED a woman PR and/or advertising manager experienced in getting business? Successful experience as PR director, advertising agency account executive—all media—TV, radio, movies, newspapers, magazines. Good contacts. Thorough knowledge of publicity, production, merchandising, sales promotion. Free lance or full time. NYC. Box L-38.

IMPROVE SPEAKING VOICE, personality through Productive Communications. Call 212-ENdicott 2-8631.

THE ARTS CENTER at Goddard College is a time and place for adults seriously interested in chamber music, painting, sculpture, ceramics, dance, drama, to work alone and together with a skilled staff. Stay for a week or more in July or August. Folder from The Arts Center, Goddard College, Plainfield, Vermont.

FURNISHED IN EARLY AMERICAN? Send 25¢ for new big 900-picture catalogue. Reproduction furniture; lamps; fireplace equipment; old-pattern glass; pewter; ironstone; books; pictures; clocks; handwrought hardware; finishing supplies. Hundreds of unusual gifts. Everything at country prices from our shop in famous Sturbridge. Catalogue also contains an exclusive article on "New Ways to Use Color and Contrast in Decorating"; plus authoritative articles on Pewter, Ironstone, Early-style Chairs. Send 25¢ STURBRIDGE YANKEE WORKSHOP, 845 Brimfield Turnpike, Sturbridge, Massachusetts.

CHAUTAUQUA'S WRITERS' WORKSHOP. July 5th-23rd. Non-Fiction, Dr. Martin Light, Assistant Professor of English, Purdue University; Fiction, Dr. Alfred Kern, Associate Professor of English, Allegheny College; Poetry, Dr. Barriss Mills, Professor of English, Purdue University. Special Short Courses: "Writing for Young People," Dr. Light; "Journalism for Young People," Dr. Light. Seminar in Playwriting, July 26th, 28th and 30th, Kirk Willis, Resident Director, Chautauqua Repertory Theater. For brochures write Director of Education, Chautauqua Institution, Chautauqua, New York.

THE CWC WRITERS' CONFERENCE in Children's Literature. July 26th to August 6th. All levels of children's literature with successful writers and teachers. Editor-marketing seminar. Terry Clay Eakin, Director, Colorado Woman's College, Denver, Colorado 80220.

SUMMER JOBS—Over 42,000 summer jobs (also 8,000 permanent) open right NOW in U.S. and Overseas. Gives specific job data, salaries, addresses, etc. Hurry! Jobs are filled early. Used and approved since 1952. Regular price $5.00. Special—rush $4.00 now for "Summer Jobs." Resume manual $1.00 or FREE with order. Summer Institute, 173 North 9th Street, Brooklyn 11, N.Y. (Add 25¢ regular mail, add $1.00 first class.) Also "Summer Opportunities for Teenagers" (includes jobs; part-time work; travel, sports, special interest, foreign camps, etc.), $3.00. Supply limited.

ASPEN WRITERS' WORKSHOP, Colorado. Summers. Resident writers: Paul Blackburn, poet; Jeremy Larner, novelist. Poetry, fiction, playwriting. Brochure: 855 West End, NYC 10025.

SPARE HOURS—Extra Money. Turn your extra time into extra dollars. Become an accredited representative for this exclusive line of CHRISTMAS CARDS, sold by personal appointment only, not available in stores. Generous commission; deliveries and collections not your worry. No investment required. Write for territories still open. Douglas Greetings Limited, Subsidiary of Barton-Cotton, 2604 Sissan Street, Baltimore, Maryland 21211.

QUALITY OIL PORTRAITS, 12 x 16, $25, 15 x 18, $30. Send photo, check, and description. Guaranteed. Emerald East Arts, Box 63, Franklin Park, Illinois.

YOUR MANUSCRIPT—21 *Vested Rights—How to protect them.* $1.00. Dwyer, Box 1930, Beverly Hills, California.

POSTAL CHESS. Send Opening, Bradley MacKenzie, General Delivery, Las Vegas.

ENGLISH TEACHER, female, 23 years' experience secondary schools, seeks part-time employment teaching, library, office. Excellent references. Box M-357.

SINGING SIMMONS SOPHOMORE seeks scintillating summer job. #318, 30 Pilgrim Road, Boston, Massachusetts.

DARTMOUTH JUNIOR, math major, varsity squash, seeks summer employment. Box M-372.

ENGLISH WRITER soon to cross States by car. Seeks assignments. Box M-370.

AVAILABLE free lance; published author, editor, technical and trade magazines. Box M-368.

MALE LAW STUDENT seeks creative summer employment. Travel, tutor, research. Box M-378.

PERSONALS

HEIRLOOM PEARLS!—A string of 55 exquisite pearls, very large, and superb quality, a rare buy at $15,000. Diamond and black Australian sapphire clasp. Box M-338.

NEED AN EDITOR who knows the ropes? Lively, adaptable woman with record of contribution in creative, administrative and contact executive positions seeks return to permanent NYC employment. Top background includes magazines, books, government, networks and own writing. Box M-272.

BE A PENMAN. An osmiroid pen, an italic nib and our free instruction manual are all one needs to learn to write in the italic hand, than which nothing offers more satisfaction. $2.50 at artists' material shops or pen shops, or send check or money order to Artone Color, 561 Grand Avenue, Brooklyn, N.Y. Add 50 cents to cover handling. Be a Penman, own an osmiroid.

YOU'RE INVITED to a "Hanging" (your own of course). Let our representative help you select a suitable frame or frames—largest selection of fine frames in New York. Call CO 5-5670 or write Lee's, 211 West 57th Street, NYC 10019. Hang that diploma or print now.

ADULT DEGREE PROGRAM for men and women over 25 whose college careers were interrupted before graduation. B.A. degree may be earned through series of six-month study cycles combining two week seminars on campus twice yearly with independent study at home. Enter in August or February. Write Box S, Adult Degree Program, Goddard College, Plainfield, Vermont.

NATIONAL FIGURE in modern dance desires opportunity to create and run Fine Arts related dance program in college or school. Extensive teaching and administrative experience. Family man. Box M-281.

SECRETARY, experienced, available 3 days weekly, your/my office. ACademy 2-6387 NYC.

UNIVERSITY OF CALIFORNIA art instructor, nationally exhibited, seeks position small college. Box 117, Carpinteria, California.

PRIVATE SCHOOL 15 year old wants live-in summer job vicinity Falmouth, Massachusetts. Excellent swimmer, experienced with pre-schoolers. Box M-360.

Ph.D. MAN and M.A. wife available July and August as tutors, traveling aides, what-have-you. Box M-354.

TWO FEMALE college graduates coming U.S. summer, seek employment. Secretarial, family, tutoring. Simmons, 115 Sweetbrier Lane, Exeter, England.

BEREA COLLEGE male graduate—fourteen hours Education. Seeks grade six teaching position. Box M-320.

SOPHOMORE, Mary Washington College, graduated Stuart Hall, Class President three years, desires summer job resort or camp. Lynn Fairfax Carr, Box 2459, Mary Washington College, College Station, Fredericksburg, Virginia.

LITERATE MALE music student seeks summer employment. Experienced with camps, children, strings. Box M-325.

IMAGINATIVE, LITERATE male college student seeks interesting summer employment. Preferably NYC. Box M-310.

INTELLIGENT, EDUCATED, cultured, capable, attractive Englishwoman, 26 (Resident States). Go anywhere interesting, do anything. Now till end summer. Box M-350.

HARVARD DOCTORAL STUDENT seeks NYC employment July, August. Anything. Box M-341.

BROADCASTER, WRITER, ADMINISTRATOR seeks responsible position in or allied with television, advertising, PR. Fifteen-year background, 39, family. Box M-347.

COLUMBIA GRADUATE STUDENT, female, seeks summer employment in French milieu. Experienced in traveling, teaching and typing. Box M-384.

SMITH COLLEGE JUNIOR looking for interesting summer employment. Well-traveled, personable. Experience: teacher, model. Box M-381.

PREP SCHOOL GRADUATE, 19, driver's license, available counselor, tutor. Best references, experience. Jonathan Biddle. Box M-393.

AMBITIOUS, LITERATE MALE, 26, B. Architecture, M.L.A. Harvard, seeks teaching position this fall. Design, drawing. Box M-344.

FIRED AFTER FORTY? Morris's "Discarded Man" helps. $3.00. K-N, Box 132-R, Englewood, N. J.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

EMPLOYMENT OPPORTUNITIES

FAST-GROWING NATIONAL WEEKLY offers future for bright circulation man with experience in fulfillment, A.B.C. reports, newsstand and subscription sales methods. NYC. Box M-392.

WANTED: Library worker exchange 15 hours weekly directing volunteers in small, suburban library for 4-room apartment in library, utilities included. Convenient NYC. Write details, Library Secretary, Box 152, Piermont, N.Y.

HIGH INCOME OPPORTUNITY For Social Scientists In Industry. $20,000 to $25,000 a year for Counseling Our Franchised Dealers. Midas-International, Inc. is increasing its field force of professional men who have associated themselves with an exciting business. You will be working for a well established, multi-million dollar leader in its industry. These positions do not require previous business experience. Some of your duties will be: to screen and evaluate dealer candidates; assess markets; work with legal, accounting, real estate and advertising firms; counsel with current dealers individually or in groups, to help them with their merchandising, personnel, selling and public relations problems. Rarely does an industrial position addressed to academically trained men afford this combination of executive responsibility, personal scope, real financial reward—and an opportunity to apply the behavioral sciences directly into a business system. It is self-evident, we believe, that you will be working in an intellectually congenial atmosphere with people receptive to your ideas. We are looking for men with advanced degrees already successful in their own fields, and who may wish to venture even further. If you feel you qualify, we will welcome your reply. Box M-356.

WANTED: Experienced trade book editor to direct editorial staff. Must be fully qualified in manuscript solicitation and in dealing with agents and authors. Must be working editor, experienced in both content and copy editing. Significant opportunity to realize one's own creative ideas. Send complete resume to: Box M-306.

SAILING MASTER, registered nurse, tutor for developmental reading and new mathematics. Girls' camp Cape Cod. Box M-346.

TEACH IN Jackson, New Hampshire. Opening for teacher of Grades 4-5-6 in modern two-room school in the heart of the White Mountains. Compensation to $6,500. Excellent community climate. Progressive school. Talented pupils. Finest recreational area. Experience desired but not essential. Contact Superintendent of Schools, North Conway N.H.

CAMP COUNSELORS: Boys' Camp in southern Maine invites inquiries from upper college level, graduate students, and teachers interested in counseloring. Openings for single men. Water safety instructors, sailing, tennis, crafts, general counseloring with younger boys. Write Camp Takajo, 63 Arleigh Road, Great Neck, L.I. New York.

WANT HIGHER SALARY, better opportunity, security? Hundreds of new $7,000-$70,000 job openings described. Get free Report. "NER," 519-N Center, Racine, Wisconsin.

HOUSES AVAILABLE

For Sale

WHITE MOUNTAIN HOUSE. Fine view. 5 bedrooms. $6,000. Box M-247.

LOVELY LARGE OLDER HOME. Mountaintop—3 acres. 70 miles Washington, Baltimore. Wonderful summer or all year. $23,500. Box M-332.

BLANDFORD, MASSACHUSETTS. 15 miles Jacobs Pillow, 20 Stockbridge. Charming summer home, 5 bedrooms, 2 baths, plus forty acres. $32,000. Owner 201-DE 4-8934.

KITCHAWAN AREA, Westchester County, New York. Gracious 1790 Colonial in rural setting. Detached modern studio, 23 x 30, for artist, writer or potter. Residence with original plank floors. Completely modernized. Center hall, porch, dining room, library, 4 bedrooms, dressing room, 3 baths. Informal perpetual flowering garden, two acres (additional acreage available). Commuting Harmon. Under one hour drive to New York City. $69,500. By appointment. Irving Lachenbruch, Realtor, 20 Broadway, Pleasantville, N. Y. 914-769-2000.

ROUGH, SOUL-FEEDING, boulder home. Ideal climate. Thrilling views. Six acres, fruit, woods, $13,000. Lindsey, Box 7497, Asheville, N.C.

HOUSES AVAILABLE

For Sale

GUILFORD, CONNECTICUT—Privacy—Mountain laurel, trees, overlooking Salt Marsh. 1 bedroom, large living room, fireplace, view windows, patio, garage. $19,800. Box M-333.

A GARDEN, A BROOK, a view! Lovely setting for delightful 1810 home on 3 acres. Partially modernized—7 rooms, 2 baths, fireplace, screened porch, barn. $15,000. The Kramer Agency, Great Barrington, Massachusetts.

THE LATE SCULPTOR, Lee Lawrie's home on the Eastern Shore—separate studio with living facilities; large studio in house, 5 bedrooms and 2 baths. Tenant house and other outbuildings, beautiful grounds, 35 acres in all. Perfect for residence, art school, art colony. Price $35,000. Shore Realty, Inc., 111 East Dover Street, Easton, Maryland.

NORTH CONWAY, N.H. Year-around house, 3-4 bedrooms. Suitable for two ski families. Located with view of SKIMOBILE. Just remodeled. Owner's business called to Washington. Price $30,000. Jim Plymire, Crofton, Maryland.

HOW ABOUT a feudal castle in France? Available several residences of impressive character. Center or South—from $60,000 unfurnished. Box M-358.

LARGE HOUSE, beautiful view of Bar Harbor. $30,000. Write Box 36, Sullivan, Maine.

BUCKS COUNTY—near New Hope. Attractive, stone-fronted house in lovely wooded section. Living room, library with fireplace, dining room, modern kitchen, 4 bedrooms, 2 baths, 2 car garage. Excellent condition. Offered at $25,000. Elizabeth James, "Country Real Estate," New Hope, Pennsylvania. 215-862-2430.

NEAR CORNISH, N.H. Classic Colonial. Old, excellent condition. 5 large rooms, spacious kitchen. 100 acres, fields and woods, view. $17,000.
NEAR CHESTER, VERMONT. Modern Cape. 7 spacious rooms, unsurpassed view. 65 acres, secluded, many extras. $45,000. Otis Hastings, Broker, Ascutney, Vermont.

For Sale—Furnished

WISCASSET, MAINE—Winterized, furnished. Modern kitchen, electricity. Deer country. $5,500. Jay Petree, owner. Telephone 882-5536.

For Rent—Unfurnished

CREATIVE SOLITUDE—No neighbors. Modern all-electric bungalow on shore of mile-long lake amidst private estate. Rent Season or Year—reasonable. References required. Phone 914-SL 3-5228 or write Box 45, Sloatsburg, N.Y. 10974.

For Rent—Furnished

TWO HOURS NYC. Weekend vacation cabin in 220 wooded Connecticut acres. Living room, fireplace, 3 bedrooms, electric kitchen. Simply furnished. One of several secluded cabins on spring-fed, bass-stocked lake. Each cabin has dock, aluminum rowboat. For people who enjoy privacy plus the satisfactions of simple country living. Yearly rent $1,000. 914-WHite Plains 6-9382.

ST. MAARTEN, NETHERLANDS ANTILLES, West Indies—New, 2 bedroom, 2 bath residence. Beautiful views. Box M-326.

ATTRACTIVE HOME, East Brewster, Massachusetts. Access private beach. Available summer or year round. Box M-345.

DORSET, VERMONT. Charming 10 room Colonial. Modernized. Swimming pool, magnificent setting. Box M-365.

For Summer Rental

KENNEBUNKPORT, MAINE—Converted barn, fireplace, loft, beach rights, pool. Secluded. $1,000. Box M-278.

LAKE WINNIPESAUKEE. Privacy and view. Spacious house, 4 bedrooms. Boathouse with playroom. Available July. $675. Box M-243.

ON FRENCHMAN'S BAY, Maine. Spacious, gracious, low rent for season. Box M-95.

SHELTER ISLAND, L.I. summer rental. Charming, new 3 bedroom cottage overlooking water. Long season. $2,000. 212-CL 8-1501.

SOUTHERN VERMONT. Secluded hillside. 5 bedrooms. Modern utilities. Private swimming. August/Labor Day, $550. Helen Durant, Jamaica, Vermont.

HOUSES AVAILABLE

For Summer Rental

SWANS ISLAND, MAINE. Two furnished homes on acres of land overlooking harbor. Reasonable. Week or season. Baileys, Hunter Road, Freeport, Maine.

PRE-REVOLUTIONARY BERKSHIRE SHOWPLACE. 5 bedrooms, 3 baths, comfortable. 90 acres. $1,400. Box L-671.

MARTHA'S VINEYARD July rental. Spacious 3 bedroom house on 2 acres, all electrical appliances including dishwasher. Middle road overlooking South Beach. $800. Box M-359.

JAFFREY CENTER, N.H. Monadnock Region. Brick Colonial house. Spacious, cool, beautiful setting. All conveniences, oil furnace. June 15th to September 15th. $800. Box M-377.

EAST DENNIS, Cape Cod. Sea captain's house—September. 6 bedrooms, 2 bathrooms, freezer, washing machine, dishwasher. Box M-366.

SUPERB HILLTOP, New Hampshire—view. Secluded yet convenient Whitefield. 3 bedrooms, all conveniences. July. $500. A jewel. Box M-369.

NEAR WEEKAPAUG, R.I. Ranch. 3 large bedrooms, 2 bathrooms, huge study. Furnace. Private dock, beach. Boat. Dishwasher, washing machine. Secluded acreage. Box M-307.

VIRGINIA'S BLUE RIDGE MOUNTAINS. 5 room furnished cottage. Box M-327.

MIDDLEBURY, VERMONT—Charming 8 room country house, all conveniences. July-August. Box No. M-331.

MARTHA'S VINEYARD—newly built cottage, all electric. 4 double bedrooms. On secluded private lake. To August 1st. Owner abroad. Box M-385.

VERMONT, CENTRAL. Restored house, all modern conveniences, linens. 4 bedrooms. Beautiful, quiet countryside. Recreation nearby. $275 monthly. Box M-383.

HOUSE WANTED

YOUNG CLERGYMAN'S FAMILY desires cottage on East coast for summer. Box M-309.

HOUSES FOR EXCHANGE

HOLIDAY HOME EXCHANGE BUREAU will arrange between reputable approved people. Write Box 555, Grants, New Mexico.

MEMBERS EXCHANGE HOMES for rent free vacations. Write: Vacation Exchange Clubs, 554 Fifth Avenue, New York 36.

APARTMENTS AVAILABLE

For Rent—Furnished

NYC—West End Avenue. 6 exquisite rooms, air-conditioned. May-September. $300. References. ACademy 2-9447.

For Summer Rental

OGUNQUIT, MAINE. 2 bedroom garden apartment, excellent equipment, completely furnished. Near Lookout Hotel. Box L-810.

COOL RIVERDALE APARTMENT—4 bedrooms, 2 baths, terrace, river view, pool, garage. tennis courts, furnished, piano, stereo. 20 minutes midtown NYC. Box M-253.

QUIET SOUTH JERSEY SEASHORE village. Large, extra cool apartment near ocean, lake, bird sanctuary. Special seasonal rates. 609-GL 1-2515.

WELL-KNOWN NOVELIST offers NYC apartment with view of Central Park. 6 furnished rooms, $1,000 for July and August. Box M-259.

PUTNEY, VERMONT. In remodeled farm home. Delightful rural setting. Modern facilities. Two-week minimum. Adults. Box M-371.

NYC—West Seventies. Large furnished bachelor, 1½. Air-conditioned. Box M-376.

(Continued on page 76)

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

CLASSIFIED

(Continued from page 75)

PROPERTY FOR SALE

MAINE—Wooded acreage—$10.00 per acre—Old farms, shore property, retirement homes. Franklin Realty Co., Mr. Barrows, 46 Main Street, Farmington, Maine. Telephone 207-778-2852.

UNIQUE. Wilderness Corporation controlling 2,200 acres mountain, forest, unspoiled lake, offers non-divisible, one-acre lots in Community of Friends and like-minded people behind 100-foot "Common Land" along shore. Only 10 acres left. Charter to "preserve wilderness" insures uncrowded lake for all time. Almost no motor boats. Several cottage rentals, '65 season. Write or phone Kenneth S. Webb, Woodstock, Vermont.

WE HAVE BUILT and sold 4 condominiums. Our 5th, 28 units are now selling. We have a ten acre tract of land in beautiful Hollywood, sunny Florida. Will build twenty to thirty unit condominium for a select clientele of SR readers. Our or your plans. Crystal Court Manor, P.O. Box 973, Hollywood, Florida.

BUSINESS OPPORTUNITIES

FREE BOOKLET, "990 Successful, Little-Known Businesses." Work home! Plymouth-828-A, Brooklyn 4, N.Y.

PROGRAM BOOKING AGENCY. Large midwest city. Sell all or part. Excellent for semi-retired. Also cottage and lots. Finest lakes resort area near Manistee, Michigan. SR Box M-317.

MAINE BOOKSTORE. Long established, $100,000 annual sales. $24,900 plus inventory. Minimum cash $25,000 needed. Write Saturday Review Box M-339.

NORTH CONWAY, N.H.—Going restaurant business. Must see to appreciate. Good mortgages and terms to proper party. Summer and winter business. Jim Plymire, Crofton, Maryland.

CAMPS

D-ARROW CANOE TRIPS. 36 boys, 11-17. Four age groups. On Grand Lake, Maine. Seven weeks. Lake, white water trips: Maine, Canada. Quaker leadership. George S. Darrow, 780 Millbrook Lane, Haverford, Pennsylvania.

HAS YOUR TEENAGE SON OUTGROWN "CAMP?" Vagabond Ranch, Granby, Colorado, provides a summer that is different, constructive, memorable. 19th year. Charles D. Pavek, Washington, Connecticut.

A MEANINGFUL SUMMER EXPERIENCE sailing on Penobscot Bay in Maine, ages 11-17. The Hilburns, Box 174, Lakeport, California.

TALENT DEVELOPMENT OUR SPECIALTY: Music, Dance, Drama, Fine Arts (Coed 6-16). Appel Farm Art & Music Center, Elmer 23, New Jersey.

GROVE FARM WORKSHOP in the Humanities. Gifted boys-girls; 14-18. English, history, drama, music, folk-dancing; swimming, forestry, gardening. June 27th-August 8th. B.S. deFrees, Director, North Rumford, Maine.

TOMOKA FOR TEENAGERS, 13-19, Tomoka for TOTS, 4-7, Tomoka for INTERS, 8-12. 3 distinct, separate Camp Units near Tanglewood, Becket, Massachusetts. Creative Skills, Culture, Sports and Seminars. 2, 4, 6, 8 week sessions. Camp Tomoka, 17 Helene Avenue, Merrick, L.I., N.Y. 516-MA 3-0032.

ADIRONDACK WOODCRAFT CAMPS. Boys 7-18. Six age groups. Private lakes near Old Forge. Pack-horse, Canadian canoe trips. Riding, riflery, fishing, tutoring. Nurses. 40th year. William Abbott, Box 2385, Fayetteville, New York.

CAMP CHOCONUT—Stressing self-reliance. A summer of constructive fun for 40 boys 9 to 16. Campcraft, trips, shop, natural science, work projects, farm animals, sports. Private lake. 800 wooded acres in northeast Pennsylvania, 17 miles south of Binghamton, New York. Booklet. S. Hamill Horne, Box 33-R, Gladwyne, Pennsylvania.

HIGH/SCOPE—coed, 11-16, creative challenge for capable youth. 1305 Sherman, Ypsilanti, Michigan.

RETIREMENT LIVING

ADD MORE LIFE to your retirement. Investigate romantic Guadalajara. Best climate this hemisphere—culture and beauty abound. Lower living costs; medical plan; moderately priced homes starting at $6,900 and up. Box L-100.

RETIREMENT LIVING

WILL YOUR RETIREMENT be a pleasure . . . or a problem? All of your retirement needs can be provided at CRESTVIEW CLUB APARTMENTS. The newest, most carefully appointed apartment-type building in the eastern United States for those 60 years and over. Located in suburban residential Toledo, Ohio, near shopping, with good transportation. Meals, services, and guaranteed life care if and when needed for reasonable monthly fee. For full information on life lease program, write: Resident Manager, 5330 Harroun Road, Sylvania, Ohio. You will enjoy freedom, friends and fine food at CRESTVIEW.

VACATIONS

EXCITING VOYAGES through spectacular deep canyons, rapids. Wild River Expeditions, Box 930-S, Aspen, Colorado.

OGUNQUIT. Famous summer vacation center. Magnificent beach, majestic cliffs, camera fans' dream. Many activities. Artists' colony, summer theater, deep-sea fishing, golf, movies. Hotels, guest houses, motels, cottages, restaurants. For Information write Information Bureau, Ogunquit 15, Maine.

ENJOY YOUR VACATION with your family at a New England lakeside resort. All facilities. Entertainment. American Plan; housekeeping cottages. Forrest Durkee, Wolfeboro 18, N.H.

GRACIOUS LIVING in beautiful seacoast village. Fine food. Entertainment, own boat and auto trips. $12-$15.50 daily includes 3 meals. Folder. Direct service from New York. Paul R. Hurlburt, Whitehall Inn, Camden, Maine.

ALASKAN ADVENTURE—Virgin wilderness. Fishermen's and nature enthusiasts' retreat. Thayer Lake Lodge, Box 416, Ketchikan, Alaska.

WHITNEYS' . . . Charming Inn off beaten path. Rooms, Cottages, Motel. All seasonal sports. Famous food. AAA. Open most all year. Folder tells all. Bill & Betty Whitney, Jackson 10, New Hampshire.

CONIFER, LAKE KEZAR, Lovell, Maine. Informal family vacations, American Plan. Cottages. No planned activities. Folder.

RECREATE AT RAINBOW LODGE, Mt. Tremper, N.Y. Mountains, trout streams. Quiet, secluded. American Plan. Private baths. Near Woodstock. Brochure.

MONADNOCK REGION. Beauty, charm, relaxation, towering pines, swimming pool, shuffleboard, your own lodge, delicious meals. Open May to mid-October. Write Palmer Lodge, Keene 4, N.H.

NO COCKTAIL LOUNGE—the warmth of spirit obviates the need for spirits. Clean, comfortable guest accommodations, and a well-set table in a dining room that takes its beauty from breathtaking views of 7,500 mountaintop acres. All sports, including golf, tennis, boating, fishing . . . and more. Hay rides, cook-outs, nature walks, movies, ping-pong, children's programs, and so forth. AND lectures, seminars, workshops and other activities designed to refresh you culturally and spiritually. Not expensive, compared to other resorts. 450 guests; many of them get to be best of friends, and bring others. Come for a day—you'll be back! Lake Mohonk Mountain House, Dept. SR, New Paltz, N.Y. . . . 90 miles from NYC. 914-256-2211.

ENJOYABLE but not expensive. Vacation resort on Lake Wentworth. Modern cabins. Land and water sports. Bass fishing. Color folder gives complete information. Point Breeze, Wolfeboro, N.H.

DAVID'S FOLLY. Country living on Maine Coast. Seafood, garden vegetables, blueberry pies, coffeepot always on stove. Minerva Cutler, Brooksville, Maine.

NEWSTEAD FARM. Springtime in historic Virginia. Brochure. Cartersville, Virginia.

SALT BOXES ON CAPE COD. Large, private, sandy, saltwater beach—ideal for children. Dock, boats. Sailing, fishing. Excellent golf and tennis nearby. Modern design cottages on Bass River in quiet pine woods—each with kitchenette and fireplace. Duplexes and separate cottages for 2 to 6 persons. Maid service. $6 to $10 per person per day. Convenient to all Cape activities, stores, restaurants. For brochure, write: Lilian S. Kenrick, South Yarmouth, Massachusetts. Phone 398-2821.

VERMONT—Summit Lodge, in the heart of the Green Mountains, offers you a heated pool, fishing, lawn games, buffets by the pool and delightful accommodations. Sailing and golf are nearby. AAA. Monthly rates. Write Killington; call 802-422-3300.

CANADA VACATION? Wooded island in beautiful lake, eastern Ontario. Housekeeping cottages, $35-$45 weekly. Electricity. Quiet, refined. Box M-210.

THUNDERBIRD—Family camping. All land, water sports. Lake. Housekeeping cabins, Trailer sites. Near Tanglewood. Box M-379.

VACATIONS

CHAITS HOTEL—Tennis, Folk Dancing, Informal. Accord, N.Y. Telephone: Kerhonkson 7373.

TIRED? Come to the tropical, fully modern, Matecumbe Resort Motel, Florida Keys. Box 203B, Islamorada, Florida.

WINDHAM HILL FARM. West Townshend, Vermont. Quiet country inn—books—music—good food. Folder. Phone area: 802-874-5951.

WOLFEBORO—The Oldest Summer Resort in America. On beautiful Lake Winnipesaukee. For FREE illustrated, informative brochure write Chamber of Commerce, Wolfeboro 3, N.H.

JAMAICA PARADISE with a difference. Be a Robinson Crusoe in comfort. 4 bedroom cottage, 3 bathrooms, nontourist area. Private beach, large mineral swimming pool. Service, food, all-inclusive. Complete privacy, golf nearby, fishing available. By week-month. Hart, 17 Charlton Road, Kingston 8, Jamaica, West Indies.

HOTEL PLAYA MAZATLAN. Beautiful, safe, tropical beach, quiet resort, best international cuisine and service. Write for information: Mazatlan, Sinaloa, Mexico.

SUNNY FUN-FILLED, golf and surf vacations. Celebrated cuisine, cocktails, housekeeping cottages. Brochure: Atlantis, Kennebunk Beach 2, Maine.

HOUSEBOAT VACATIONS. Command your cruise on the Finger Lakes, Erie Canal and Mohawk River, 800 miles of varied, historic waterways. Stylish, comfortable, carefree—and safe for children. Insured. Complete galley, head, living for six. Memorable! Details: Fingerlakes Houseboat Vacations, 508 Beechwood, East Rochester, New York.

FLORIDA KEYS—ISLAMORADA. Box 222R. Drop Anchor Resort Motel. Relaxed oceanfront tropical living. Efficiencies. Pool. Brochure.

GASCON RANCH, ROCIADA, NEW MEXICO. Southwestern hospitality in Alpine surroundings.

THE SEASIDE, on unspoiled Longboat Key, Florida. New, year 'round family resort on private Gulf beach. Folder, rates upon request.

SNOWMASS LODGE, ASPEN, COLORADO. Relaxed ranch living in the incomparable beauty of the Colorado Rockies. Write Snowmass Lodge, Box D-802, Aspen, Colorado.

THE YODLER—4-season vacations. Charming New England Inn. Stowe, Vermont.

SEBAGO-LONG LAKES REGION . . . Maine's most accessible lakes are surrounded by pine-clad mountains. Seacoast cities nearby. Free color magazine. Sebago-Long Lakes Association, Box 16, Sebago Lake, Maine.

WATERVILLE INN—For nearly a century a resort unchanged in its essential character. In the White Mountain National Forest. Comfortable Inn, golf course, swimming, tennis and miles of pleasant hiking trails along streams and cascades. Folder. Advance reservations requested. Waterville Valley, Campton, P.O., New Hampshire.

CHRISTMAS TREE INN. AAA. Deliberate informality. Lakeside resort with private cottages nestled in pines. Central dining room and lodge. Excellent meals. Sandy beach, good fishing. Open June to September. Bridgton 5, Maine.

NANTUCKET, fascinating island 30 miles at sea, yet only one hour by air from New York or Boston: Miles of white sand beach, surf bathing (water averages 72°), golf, sailing, all your favorite sports, varied entertainment. Modern hotels, inns, guest houses. Excellent restaurants. Free illustrated booklet. Information Service, Nantucket 16, Massachusetts.

RELAX-BY-THE-SEA at superb Maine resort less than two hours drive from Boston. Excellent cuisine, championship putting green, swimming pool. The Lookout Hotel, Ogunquit 2, Maine.

PROSPECT HOUSE. Hotel-Motel-Golf Club. Enjoy the cool, gorgeous Vermont lakeside setting near Rutland (opposite Alexander Woollcott's island). GOLF, fishing, safe beach, boating, riding, tennis, dancing, movies, special events. $65-$93 weekly. The Charles Bakers, Hosts. Write, Color Folder. Box 90-G, Lake Bomoseen, Vermont.

SHAWMUT INN. AAA. Oceanfront resort. Secluded, restful, informal. 60 rooms. 18 cottages. Chalet Motor Lodge. Heated pool. Fine food. Cocktails. Open May 27th. Kennebunkport 19, Maine.

PICTURE-BOOK VILLAGE off beaten path. Relaxing historic Inn. Small-town events, country auctions. Pool. 5 acre grounds, brook. Folder. The Tavern, Grafton, Vermont.

LAKE SHORE FARM. Informal, family vacations, erudite clientele, children's haven. Northwood, N.H.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

VACATIONS

NAPLES, MAINE. Chute Homestead. Cottages in the lakeshore pines, delicious food, lobster-bakes, fishing, photography, antiques, water skiing. Trips and trails in the green hills. Pets and people welcomed. Folder. AAA.

FAMILY VACATIONS! ALOHA MANOR. Vermont lake near White Mountains. Informal resort, also "Sleep Away" or Day Camp. Water sports. Crafts. Tennis. Trips. Golf and Dartmouth summer theater near. Bungalows. Excellent food or housekeeping units. Mrs. Gulick Pierce, 531 East 20th, New York City 10.

CANOE TRIPS OUTFITTED—everything furnished, $6.50 daily. Beautiful wilderness country. Free information: Border Lakes, Box 569, Ely, Minnesota.

COLONIAL CHARM midst wooded Litchfield Hills. Casual atmosphere—Luscious Food—Pool—Summer Theater and Auctions: Golf, Riding nearby. Mary Fisher, Bantam, Connecticut. 203-567-9127.

ISLAND VIEW HOUSE— Chebeague Island, Maine (Casco Bay). "Golf." Brochure.

SAN FRANCISCO ON A BUDGET? Charming, centrally located. Hotel Beresford, 635 Sutter Street.

GOOSE COVE LODGE on Deer Isle, Maine. In East Penobscot Bay. Sailing, fishing, hiking and picnics. Trained naturalist for nature lovers. An artist's paradise. Write for brochure. Dr. R. A. Waldron, Owner-Manager, P. O. Sunset, Maine.

BACK LOG CAMP, on Indian Lake, Adirondacks, New York, attracts those who love the unspoiled wilderness and actively welcome escape from civilization's "advantages." July 2nd to September 4th. Reductions for families and longer visits. Brochure: Mrs. Henry J. Cadbury, Haverford, Pennsylvania.

GREEN SHADOWS INN. Old Lyme, Connecticut. Quiet, country living. Rooms and cottages.

EAGLE MOUNTAIN HOUSE, Jackson 16, New Hampshire. Overlooks Wildcat Valley. Square mile estate with golf, swimming pool. All summer sports, social program. Excellent meals. June 25th-October 13th. Color folder.

THE COLONY OF WELLFLEET. Available as of May 1st, contemporary villas—magnificent views of Cape Cod Bay or adjoining golf course. Complete maid service. Box 189, Wellfleet, Massachusetts.

LAKEVIEW COTTAGES to rent. Crystal Lake, Barton, Vermont. Housekeeping accommodations. M. P. Rollins.

AN ADIRONDACK CAMP. Road's End Lodge. Lake Pleasant, Hamilton County, N.Y. 12108. Directly on large lake. Fishing, Swimming, Boating, Canoeing. De luxe modern housekeeping cottages, cabins, rooms, Dining room, 3 meals daily. Sandy beach, sundeck. Phone Lake Pleasant 7554 or 6303. June through September.

LAKE MICHIGAN VACATION ESTATE, concerts, resident artist, cottages, apartments, studios: 1,000' beach, pools, tennis, children's program. May-September. Sleepy Hollow, South Haven, Michigan.

DANISH-STYLE VACATION COLLEGE for adults, University of Oregon, Eugene. August 15th-22nd. Stimulating study, entertainment. No exams, no credit, all expenses $120.

BLUE MOUNTAIN RIDING CENTER. Good horses, food, rooms. Firm but polite Cavalry instructors. Box 322D, Saugerties, N.Y.

LIKE SWIMMING, GOLF, SPORTS, Excellent Meals? You'll thoroughly enjoy vacationing at this delightful country Inn on 250 acre estate. Children's supervised summer program. Informal entertainment. $12.50-$23 day includes meals. Family rates. AAA. Color folder. Open all year. Telephone 413-498-5341. Edwin Finch, Manager, The Northfield Inn, East Northfield 46, Massachusetts.

RIVERSIDE HOTEL-MOTEL. Informal seaside relaxation. Bountiful meals. Near beach, art colony, golf. Moderate rates. Color folder. Ogunquit 2, Maine.

UP-ISLAND on Martha's Vineyard, you're away from frantic joy-mills, free as a gull. Picturesque harbor to paint, beautiful beaches, tennis, cycling, scholarly retreats. Modern cottages for 2 to 6 guests. $85 to $115 weekly includes delicious meals. Lower June rates. Write D. R. Thompson, Owner-Manager, Menemsha Inn, Menemsha, Massachusetts.

REWARDING PROGRAM, gourmet table, schoolteacher prices: EMERSON FINE ARTS CENTER, York Harbor, Maine. Brochure: Box 111, New Milford, Connecticut.

ACTION AND RELAXIN', that's New Hampshire—a great little state that packs your vacation with summertime fun. Crystal clear lakes, towering mountains, a rollicking coast, fine motels and restaurants . . . ask what you will, New Hampshire has it. For your free vacation kit write: Vacation Center, 130 State House Annex, Concord, New Hampshire.

SUMMER STUDIES ABROAD

"FRANCAIS PARLE" is the name of a school that doesn't work. For instance we never got a single letter of thanks. What's the matter with us? . . . "Francais Parle" is a school of Spoken French and we never taught our students the art of writing letters. . . . "Francais Parle," 5 Faubourg St-Honore, Paris. Leconte: Director.

LIVE AND STUDY art history in a Florentine villa! Meet top political and economic leaders in Europe, Latin America! Live with a French family and study at the Sorbonne! In Santander, learn Spanish language and culture! Earn college credit on above art history and European political and economic programs. Pre-college students, improve your French while living in Switzerland! For free brochure write: U.S. National Student Association, Dept. SRC, 265 Madison Avenue, New York, N.Y. 10016.

LESLEY FROST, daughter of Robert Frost, conducts two months' language school (Spanish, French) in her own Castle-in-Spain, near Segovia, for high school girls. Many tours of the country. Address: 129 East 10th Street, NYC.

STOCKBRIDGE ABROAD. Meaningful intensive study of Modern European History and French in conjunction with study trips conducted at Ecole du Chateau, under auspices of Stockbridge School, Interlaken, Massachusetts. Coed 14-17. For information write: Hans S. Maeder, R.F.D., West Stockbridge, Massachusetts.

GERMANY—Two five-week summer courses for German (3 levels). Neckar Valley castle. $580 includes fare. Schiller College, 7121 Kleiningersheim/Neckar, Germany.

ANCIENT AND MODERN GREECE: 5 weeks travel on Greek Mainland and Islands with New England Boys' Preparatory School. Inexpensive. History credits for college admission granted. Write: John Geddes Moran, Headmaster, Cornwall Academy, Great Barrington, Massachusetts.

TRAVEL

TUDOR HOTEL, 304 East 42nd Street, New York 10017. New look on N.Y.'s fashionable East Side. Newly styled, air-conditioned accommodations with private bath, television and direct dial telephone. One block from U.N. All transportation, churches, shops, theaters only steps away. Only minutes from the World's Fair. Old English lounge and restaurant. Singles from $7; doubles from $10 daily. Special family rooms featuring 2 baths. Write for new brochure. 212-YUkon 6-8800.

SHIPBOARD INTRODUCTION to Study Abroad. Be briefed on European university life on special sailings of the student ship M/S AURELIA in July, August or September. Improve your language fluency, attend art lectures, discuss international issues. Low fares, free Orientation. Council on Student Travel, Dept. SR-9, 777 United Nations Plaza, New York 10017, MO 1-0310.

SAIL AWAY on SHENANDOAH. 5 glorious days of romantic adventure along the warm Southern New England coast. Good food, comfortable accommodations on new 108-foot topsail schooner. COASTWISE PACKET, Dept. 29, Vineyard Haven, Massachusetts.

SEE THE WORLD for $15 a day . . . and less! Only modern, air-conditioned Nedlloyd Dutch passenger-freighters offer Mediterranean, Red Sea, Persian Gulf, East/South Africa, Near East, Pakistan, India, Latin America, Caribbean, Gulf of Mexico, Middle East and Great Lakes services. Members of The Interchange Lines. Regular sailings from New York, Montreal, Los Angeles and San Francisco. See your travel agent or write for detailed information to NEDLLOYD LINES, Holland-America Line, Dutch World Services, Pier 40-North River, New York, N.Y. 10014.

MEXICO—EUROPE: Unhurried Student Trips. Travel; language study and travel; family stays. Mrs. Gertrude Lange, 200 East End, NYC 10028. ENright 9-1395.

TOUR THE BRITISH INNS and Manor Houses by self-drive or chauffeur car. Brochure from Boswell & Johnson Ltd., 119 Oxford Street, London, W.1.

EUROPE BOUND? Latest data on advantageous savings for all foreign cars, plus unique guaranteed services, financing, insurance, shipment, trip-kit, factory warranty. Write for free color brochure: Auto Europe, Inc. Dept. S, 25 West 58th Street, NYC 10019. 212-PL 2-2424.

SAILING EXPEDITION. Central America/Caribbean. Share adventure, expense. Airmail: Yate FAIRWINDS, Club Pesca, Cartagena, Colombia.

MAINE WINDJAMMER CRUISES—6 memorable days carefree, exhilarating sailing on Schooners MATTIE and MERCANTILE. $99, June and September. $119, July and August. For free folder write Capt. Jim Nisbet, P.O. Box 404D, Camden, Maine. Phone Area 207-236-2938.

CAR-A-DAY TOURS of Europe, recommended by Fodor's Guides. 316 itineraries. $12.50 per day. Travel Trust Tours, P.O. Box 207, Natick, Massachusetts.

BACHELOR PARTY®—Worldwide cruises and tours for single people. Free 32 page catalogue. Dept. SR, Bachelor Party Tours, 444 Madison Avenue, New York 10022.

TRAVEL

EUROPE BOUND— DePauw University faculty student tips. $1, WGRE, Greencastle, Indiana.

LATIN AMERICA. 48 days. 13 countries. Experienced leadership. Select clientele. Same hotels, flights, features as more expensive tours. Professor Stanton Ling Davis, Case Institute, Cleveland, Ohio 44106.

TEEN TOURS—West and Southwest—all expense—coed—15 days. Teacher-Counselor supervised. Arizona, Colorado, New Mexico. Unique cultures, exciting lore. New Departures from Old Trails. Write Frontiers Unlimited, 5810 West 38th Avenue, Denver, Colorado 80210.

IF YOU CAN PRONOUNCE TOBAGO*, you may wish to subscribe to the newsletter especially for Caribbean cognoscenti. What's new in investment opportunities, industrial development, off-beat islands, hotels, transportation. Twelve monthly issues airmailed anywhere, $10. (*To-BAY-go). Caribbean Report, 509 Fifth Avenue, Suite 700, New York 10017.

GOING ABROAD?—Store your car safely in New York. Indoors, insured, inexpensive. Newbold Garage, 2000 Westchester Avenue, Bronx 62, N. Y. TAlmadge 2-9336.

MEXICO TEENAGE CAMPING ADVENTURE — Quaker leadership. B-3473 CalifAve, Modesto, California.

YACHT CRUISING. Good selection comfortable cruising yachts—Caribbean, Greek Islands and French Inland Waterways. For further information airmail: The International Marine Agency Limited, BCM/IMAL, London, W.C. 1.

CRUISE CARIBBEAN JUNGLE RIVERS, visit friendly Bushnegro, Amerindian stone-age villages; hunt; fish; tour quaint capital; stay modern hotels, guest houses. Write Surinam, Dept. SR-4, 10 Rockefeller Plaza, New York.

GRAND TOUR OF EUROPE—$898 roundtrip N.Y. Personally escorted. Prof. Berg, Saint Mary's College, California.

SAVE MONEY ON YOUR NEXT TRIP to New York by staying at the Hotel Paris. The Paris is like a Volkswagen . . . we offer all the essential services but no frills; comfort but not luxury; a swimming pool but no night club. Ask for leaflets, "New York for Free" and "How to Enjoy New York." Write to M. L. Walter, Hotel Paris, New York 10025.

EUROPE ABSORBED through prolonged stays in two selected countries. Edification and travel pleasure designed for bright mature pre-college students, 15-17. Groups limited to ten; quasi-tutorial. Brochure and details write: STUDENT SOJOURNS ABROAD, 30 East 81st Street, NYC 10028, E. F. Stern, Director.

VILLAS AND YACHTS in Europe, North Africa, elsewhere. Rentals from two weeks. For free illustrated catalogue: International Villas and Yachts, Dept. SR-1, 28 Church, Cambridge, Massachusetts.

EUROPE—AN UNREGIMENTED TOUR! Discover this bargain. TOURS, 255-B Sequoia, Pasadena, California.

ANCIENT AND MODERN GREECE: 5 weeks travel on Greek Mainland and Islands with New England Boys' Preparatory School. Inexpensive. History credits for college admission granted. Write: John Geddes Moran, Headmaster, Cornwall Academy, Great Barrington, Massachusetts.

LOW COST STUDENT TRAVEL that college and pre-college students can afford! Select one of 30 unique tours, each emphasizing a different area of Europe, Israel, Latin America . . . including Music Festivals, Art, Bicycling, Hobo, Work Camp. Foreign guides, student parties. Write: U.S. National Student Association, Dept. SRA, 265 Madison Avenue, New York, N.Y. 10016.

VAGABOND VOYAGES UNDER SAIL—Longing for Tahiti? There's a South Seas Paradise within reach of your vacation schedule—and checkbook! Beachcomb tropic islands of Bahamas with me aboard magnificent 150-foot schooner, "TROPIC ROVER." Informal 10-day cruises, from $175. Capt. Sid. Hartshorne, Dept. D-1, 2010 S.W. 16th Court, Ft. Lauderdale, Florida.

NEW YORK CITY, HOTEL BEDFORD, 40th Street, Just East of Park Avenue. For the discriminating guest who prefers a quiet and gracious hotel in the midst of New York's most convenient Grand Central area. Only one block from non-stop subway to the World's Fair . . . near all shopping and entertainment. Beautifully decorated rooms and suites . . . featuring fully equipped kitchenettes . . . private bath, air-conditioning and TV. . . . Ideal for families . . . Moderate rates. Continental Restaurant and Cocktail Lounge. Write Dept. SR for brochure.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

KINGSLEY DOUBLE-CROSTIC NO. 1620

Reg. U.S. Patent Office

By Doris Nash Wortman

DEFINITIONS	WORDS
A. Christian form given to the tetragrammaton.	168 10 178 140 27 113 70
B. Very offensive; bristling.	36 18 111 161 184 29
C. The feline said to be "most like a dog."	49 149 124 20 115 8 190
D. Characterized by melody (as distinguished from recitative).	110 160 25 93 189 66
E. Peninsula 140 miles long, NE Egypt but geographically part of Asia.	151 16 136 128 57
F. Federation in E Burma whose capital is Taunggyi (2 wds.)	9 146 75 48 82 97 125 177 175 6
G. Entad; of voices, muffled and indistinct.	33 2 74 197 131 44
H. What the Lindberghs *listened* for, long and anxiously, at Bathurst (2 wds.)	144 73 100 104 119 183 30
I. Flowering desert plant which thrives well even in New England (2 wds.)	68 77 23 52 87 203 71 209 155
J. A violent pang.	133 105 41 64 53
K. In old medical writings, a chill less severe than a *rigor*, more marked than an *algor*.	4 185 21 154 199 67
L. Wearing away.	179 121 205 120 174 43 186
M. A group of fifteen.	79 31 42 59 94 213 206 156 103

DEFINITIONS	WORDS
N. In an upper story.	169 14 76 83 101 182 32 38
O. Permissible.	60 63 141 28 181 56 165 88 123 116
P. *Connecting link.*	210 1 202 172 187 153 129
Q. Tropical S American creeping plant with drooping flowers, important in medicine.	193 91 164 107 55 7 80 22 102 12 208
R. Fear in the nth degree.	158 127 92 54 85 61
S. Michigan city, eight miles from Ann Arbor.	145 39 204 211 192 50 34 152 84
T. A phonetic stop, esp. one formed without explosion.	138 72 96 89 134 139 37 194 167
U. Floor almost halfway up the Empire State Building (2 wds.)	46 106 157 11 147 122 171 118 166 137 180 112 90
V. Member of the oldest military or naval force of the U. S.	201 188 51 142 19 81
W. Insufficient heft (colloq.).	95 78 117 159 135 109 162 150 35 24 3
X. In carpentry, the projection around a tenon; gratification.	200 191 163 47 17 108
Y. Discord; friction.	130 98 126 148 62 86 170 5 58 198
Z. Smoothed, esp. of things in relation to each other (2 wds.)	40 65 132 114 26 196 45 212 173
Z^1. Examined again; surveyed.	15 143 99 207 13 69 195 176

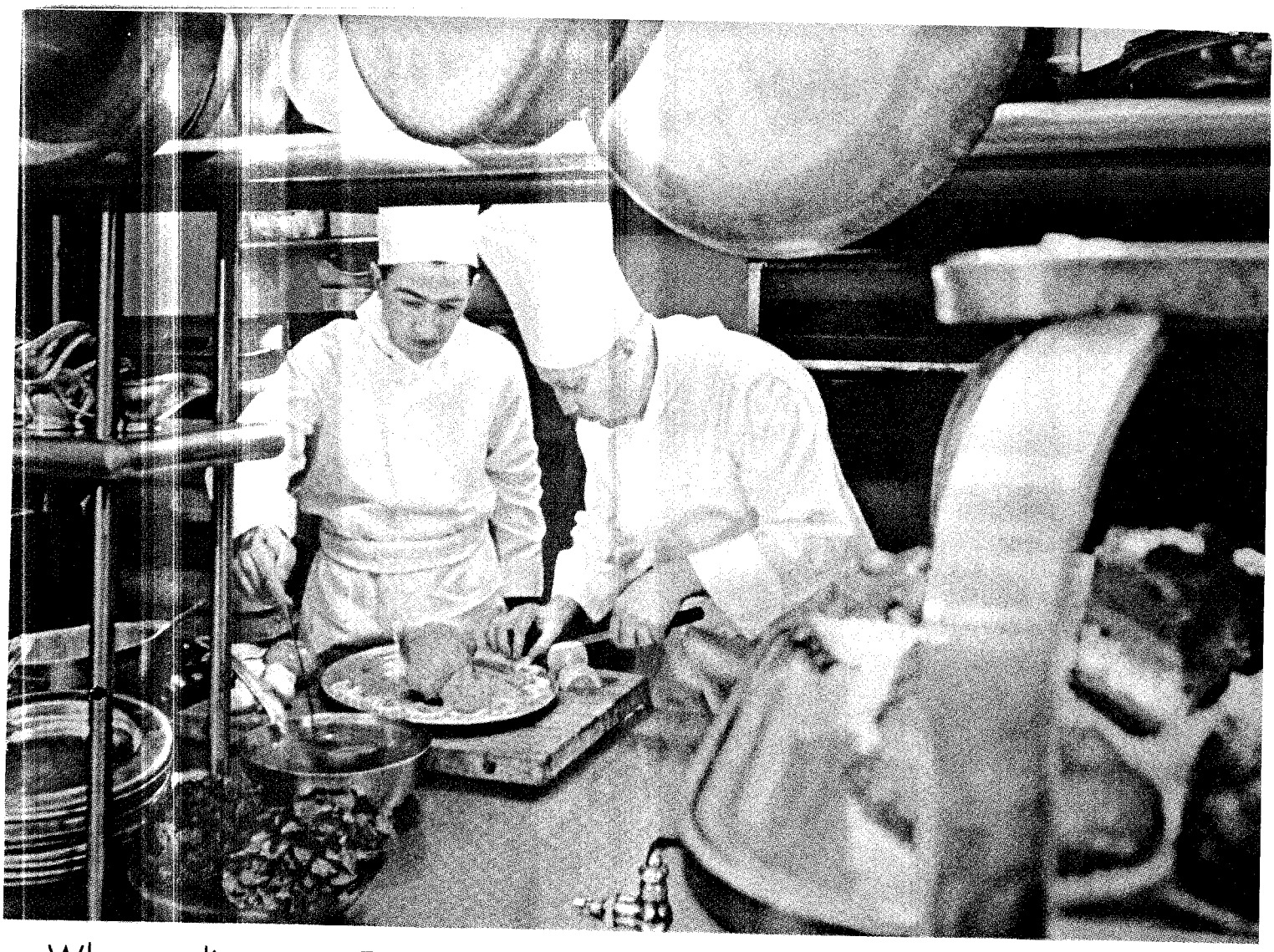
DIRECTIONS

To solve this puzzle you must guess twenty-odd WORDS, the definitions of which are given in the column headed DEFINITIONS. Alongside each definition, there is a row of dashes—one for each letter in the required word. When you have guessed a word, write it on the dashes, and also write each letter in the correspondingly numbered square of the puzzle diagram . . . When the squares are all filled in, you will find that you have completed a quotation from some published work. If read up and down, the letters in the diagram have no meaning . . . Black squares indicate ends of words; if there is no black square at the right side of the diagram, the word carries over to the next line . . . When all the WORDS are filled in, their initial letters spell the name of the author and the title of the piece from which the quotation has been taken. Of great help to the solver are this acrostic feature and the relative shapes of words in the diagram as they develop. Authority for spellings and definitions is Webster's New International Dictionary, Second and Third Editions.

1 P	2 G		3 W	4 K	5 Y	6 F		7 Q	8 C	9 F	10 A		11 U	12 Q	13 Z^1		14 N							
15 Z^1	16 E	17 X	18 B	19 V	20 C	21 K		22 Q	23 I	24 W	25 D	26 Z	27 A	28 O	29 B		30 H							
31 M	32 N	33 G	34 S	35 W		36 B	37 T	38 N		39 S	40 Z	41 J	42 M	43 L	44 G		45 Z							
46 U		47 X	48 F	49 C	50 S	51 V	52 I	53 J	54 R	55 Q	56 O	57 E	58 Y	59 M		60 O								
61 R	62 Y	63 O	64 J	65 Z	66 D	67 K	68 I		69 Z^1	70 A	71 I	72 T	73 H		74 G	75 F	76 N							
	77 I	78 W	79 M	80 Q	81 V	82 F	83 N	84 S	85 R	86 Y	87 I	88 O	89 T	90 U		91 Q	92 R							
93 D	94 M	95 W	96 T	97 F	98 Y	99 Z^1	100 H		101 N	102 Q	103 M		104 H	105 J	106 U	107 Q	108 X							
	109 W	110 D	111 B	112 U	113 A	114 Z	115 C	116 O	117 W		118 U	119 H	120 L		121 L	122 U	123 O							
124 C	125 F	126 Y	127 R		128 E	129 P	130 Y		131 G	132 Z	133 J	134 T	135 W	136 E		137 U	138 T							
	139 T	140 A	141 O	142 V	143 Z^1	144 H	145 S		146 F	147 U	148 Y		149 C	150 W	151 E	152 S	153 R							
154 K	155 I		156 M	157 U	158 R	159 W	160 D		161 B	162 W	163 X	164 Q	165 O	166 U	167 T		168 A							
169 N	170 Y	171 U	172 P	173 Z	174 L	175 F	176 Z^1		177 F	178 A	179 L		180 U	181 O	182 N	183 H	184 B							
185 K	186 L	187 P		188 V	189 D		190 C	191 X		192 S	193 Q	194 T	195 Z^1	196 Z		197 G								
198 Y	199 K	200 X	201 V	202 P	203 I		204 S	205 L	206 M	207 Z^1	208 Q	209 I		210 P	211 S	212 Z	213 M							

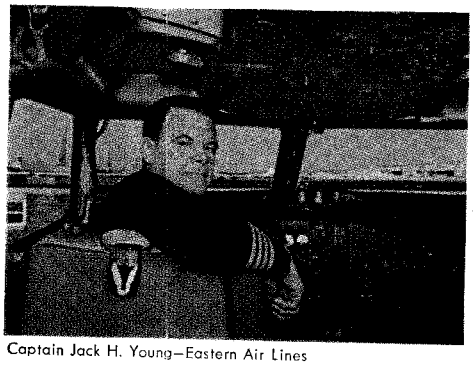
Solution of last week's Double-Crostic will be found on page 10 of this issue.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED



Why are dinners on Eastern Famous Restaurant flights from New York prepared by Voisin?

For the same reason Eastern Captains go back to school every year.



Captain Jack H. Young—Eastern Air Lines

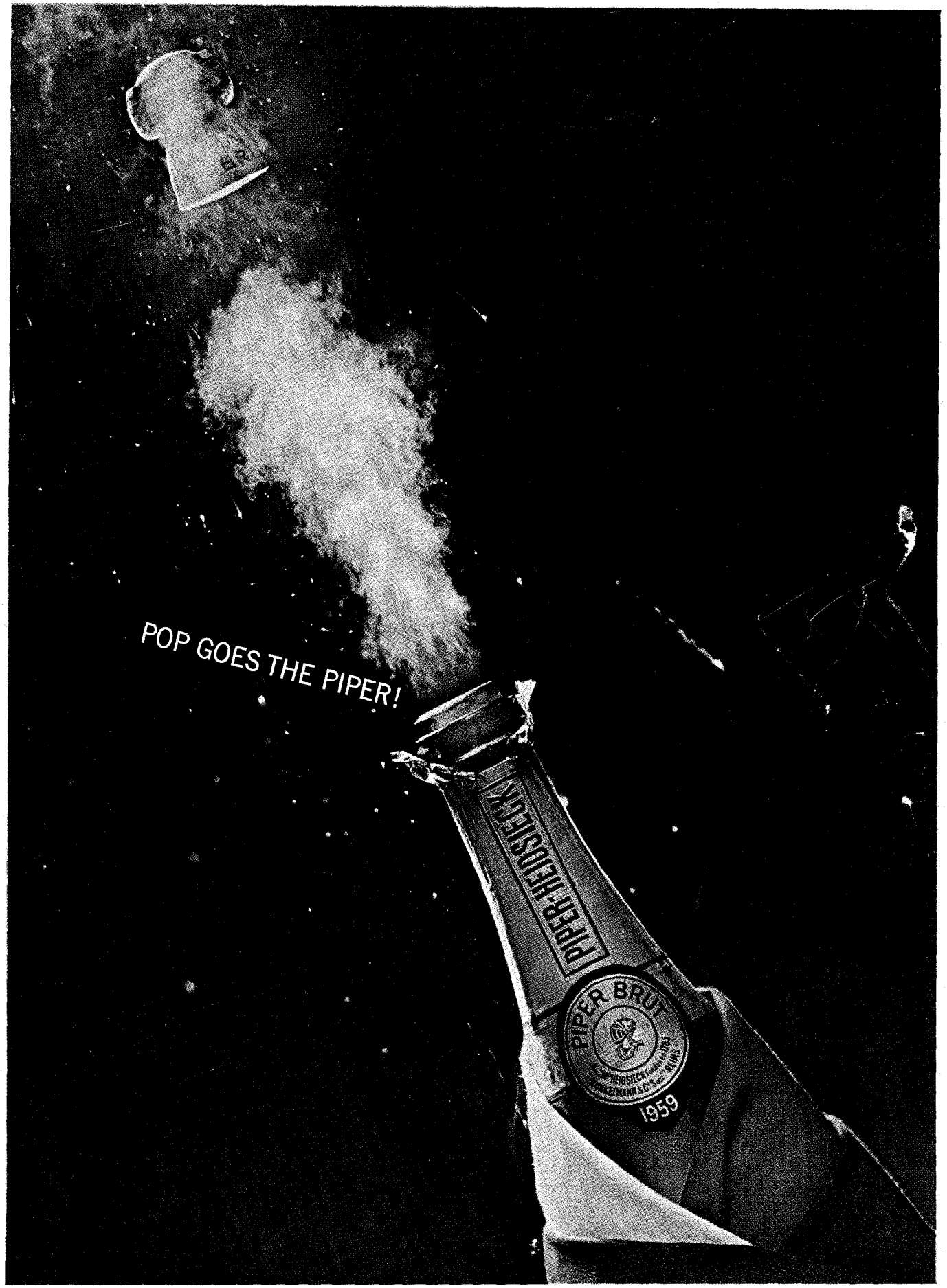
Why will you find a nursery in every Falcon Lounge? Why does an Eastern Stewardess wear a suit designed by Don Loper and accessories by Neiman-Marcus? Why will Eastern's Whisperjet fleet soon number 50?

For one reason: to make Eastern the finest airline you've ever flown on. Every new convenience, every new comfort or touch of elegance we add along the way becomes another opportunity for us to say "Thank you for flying on Eastern."

EASTERN

See how much better an airline can be

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED



PIPER-HEIDSIECK
CHAMPAGNE

...from grapes so rare, from care so experienced.
...even the cork is an exclusive preparation.
...the most civilized drink in the civilized world.

PIPER BRUT 1959 VINTAGE / PIPER EXTRA DRY NON-VINTAGE / CUVEE DES AMBASSADEURS / PIPER PINK / RENFIELD IMPORTERS, LTD., N.Y.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED